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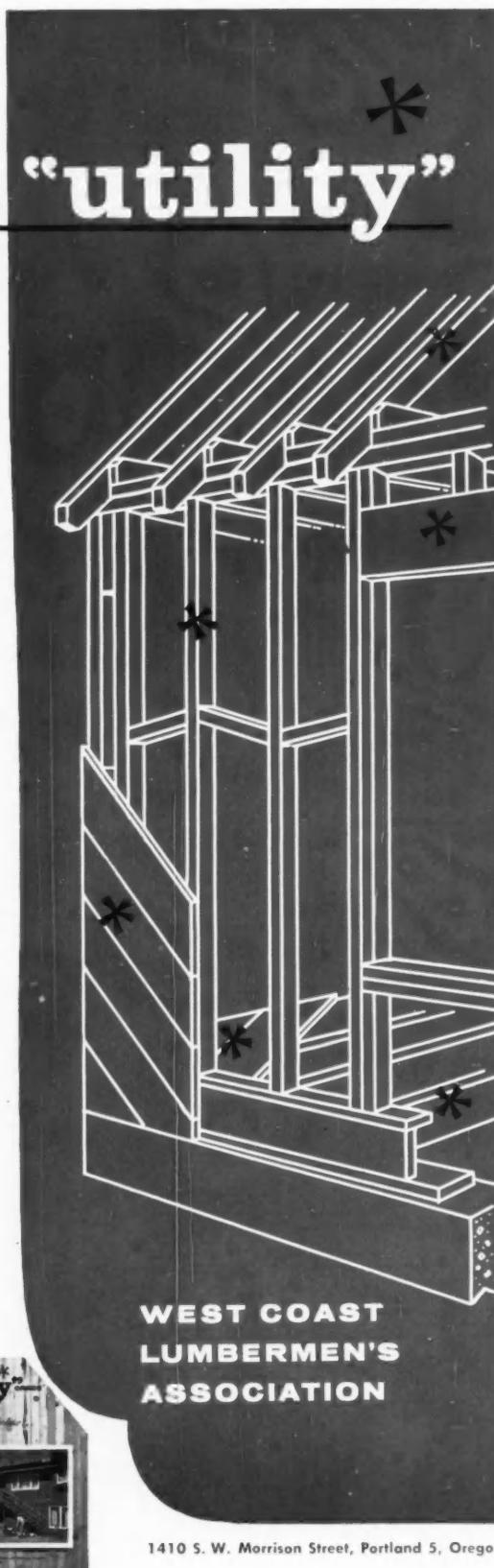
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ESTEBAN VICENTE

With the willed disruption of tradition, a natural process heightened at the turn of the century and still in motion, it has become increasingly difficult for a painter to find a "position." And once found, even more difficult to assume it. Deeply aware of tragic uncertainty, Esteban Vicente has reduced the definition of his position to its simplest denominator. The only position for him as a painter, he says, is to defend painting.

What he means by this can be seen in his work of the past ten years, the most recent of which is on view at the Andre Emmerich Gallery. Essentially, Vicente is an idealist. For him, painting is still a symbolic defense, a moral stand against all that is threatening to the human spirit. Painting is praise. (Roethke: "The salt said, look by the sea, your tears are not enough praise.")

Slowly and with an elevated sense of the painter's limitations, Vicente has fashioned his praises—educated praises in which an ideal universe is postulated. The painter's critical function con-

Esteban Vicente



Photograph by
Rudolph Burckhardt

sists only in this: in revealing the disparity between the created world and the world as it is.

But Vicente's idealism is not pedantic, not the product of analytic acerbity. Painting is for Vicente what Angel del Rio said the novel was for Unamuno: "a medium of expression for a philosophy which could not be systematized—a method for vitalizing thought."

As a Spaniard (for Vicente is profoundly a Spaniard as well as an American) Vicente shares Unamuno's belief in "integral spiritual yearning." He is attuned to Unamuno's earthy gibes at the abstract philosophers, and he naturally responds to Unamuno's contradictions rather than to Ortega y Gasset's systematic simplifications. "To be a man" wrote Unamuno in the Tragic Sense of Life, "is to be something concrete, unitary, and substantive; it is to be a thing—*res*."

To be a vital "thing" or, reality, is Vicente's motive. It is what has made him seek what he calls "materiality" in his work; what has led him to make collages, and to perfect his manipulation of the matière in his paintings. Like Unamuno, Vicente does not want to forget the flesh and bones of existence.

Esteban Vicente



Photograph by
Rudolph Burckhardt

Undoubtedly Vicente's reflections have mitigated his work. His moral conflicts have made his evolution in abstract art cyclical, even dialectical. He has always tended to work from diversity (sometimes almost chaos) to unity. He then, almost in spite of himself, reverses the procedure. Unamuno: "At each moment of our life we entertain some purpose, and to this purpose the synergy of our actions is directed. Notwithstanding, the next moment we may change our purpose."

(Continued on page 6)

MUSIC

PETER YATES

OBSERVATIONS WHILE RUSHING TO COMPLETE A BOOK

The title of the book is to be *An Amateur at the Keyboard*. The title, as I seem to remember, was proposed by Gerald Gross, an editor at Pantheon Books; whether he proposed the title or only the idea, it is the same I would have used.

Friends in New York have been passing around among companies that publish books a selection from these articles, nearly 60 of them, not too many for a book but too many for any one book except by a dead author. When an author dies everything he has written that was not acceptable before becomes acceptable. If nobody remembers that he was an author, nothing is acceptable. It is a crucial test: to pass it one dies.

Gerald Gross did not believe that his company would wish to publish so many articles. Since I have never written these articles for a visible public, except occasionally to direct them in the direction of one or two persons, and am surprised whenever any of my public does become visible, unexpectedly right here shaking me by the hand, unable or scarcely to find words to rise to the rarefaction of this product (which by the way is now being broadcast by my own voice over FM radio stations KPFK in Los Angeles and KPFA, Berkeley), I did not when I began sending away the unmanageable selection of my articles hoping that it might be published expect that it would be published, which may be the reason why I have never made the selection manageable.

In any case, this time the unmanageability paid off. Amid the heap Gerald Gross spotted several articles having to do with the pleasure of being an amateur, especially an amateur at the keyboard. So I believe he spontaneously generated the title, the words that had been in my thought for years urging me to write such a book, and I could not but accept. I had not expected to write a book instead of publishing the articles; I had said indeed I would not; but when an editor had divined and put into my own words the title of the book I would write, well, then, I replied, I shall write it.

Writing a book, even for a publisher who has sent money as an earnest of his expectation that he will publish what I write, is no short cut to fame; writing a book is not a short cut to fame. Books fail constantly; some conspicuous failures were written by authors who have become famous but did not live to see it. I have no objection to becoming famous, by accident of art, whether or not I am here to see it, whether or not to enjoy it is another question, but I am more interested in whatever I am writing. The pleasure of writing is a desperate pleasure, like Russian roulette; you keep wondering if this time the thing will go off. And if it does, will you be there to see it. You might miss; that is too often what happens when the gun goes off and you live. As I say, I am not sure whether fame is enjoyable or interesting. It is a sort of miracle that may leave you like Lazarus raised.

Some authors whose books sell in the hundred thousands of copies do nothing with their fame but go on writing bad books, because they have no other life than to continue their publishable day dreaming. There is a large dependable demand for bad books, as for other types of substitute pleasure and narcotics. Bad books were dishonestly moral during the nineteenth century and are dishonestly immoral at present. As long as you do not know who I am, I may write anything you please. We today evaluate the worth of public entertainment in the same way that one would evaluate the worth of narcotics, if these were not controlled and withheld from public use by law. A man may eat whatever he wishes, however badly prepared, but he is not permitted narcotics. He may indulge in any entertainment, the more narcotic the better recommended.

The subject of the book does not require me to tell anyone how to be an Amateur at the Keyboard, or what to do at the keyboard when you are an amateur, but it does require me to write about the many sorts of special information an amateur has and knows or should know, if he is to be Amateur.

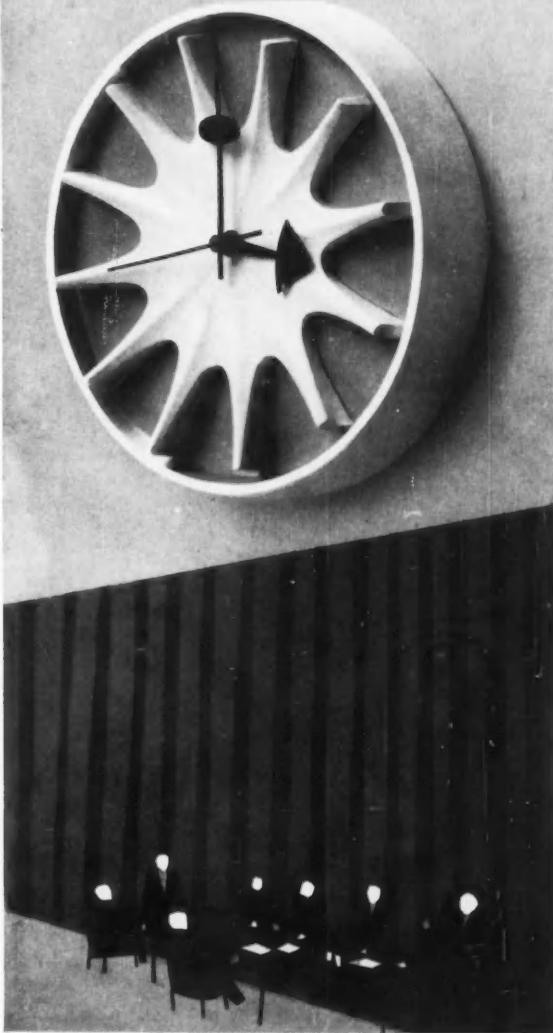
One of my chapters is entitled *How to Avoid Not Becoming an Amateur*. That is practically the entire subject.

Everywhere around one are professionals who are full of professional information. They are dangerous to other people,

(Continued on page 8)

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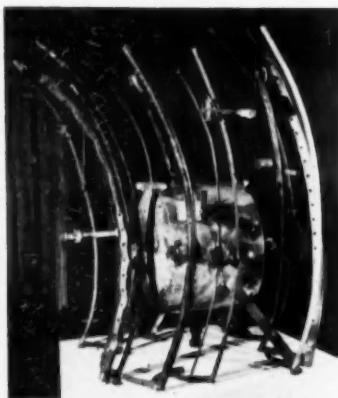
ART

(Continued from page 4)

Vicente's changes of purpose can be clearly traced. Toward 1950 he was painting elaborate abstractions in depth that suggested interiors and landscapes. Spilling densities of form, brilliant runs of color and wispy flashes of line characterized this quick-tempered phase.

Just two or three years later, his purpose changed again. Reducing all his forms to a single common symbol—the square or rectangle—he resisted depth. Then his paintings were thronged with squares, excessive conflagrations of squares ranged airlessly on his canvas surfaces. This crowd of anonymous forms Vicente pushed to its extreme in order to flee back again to what is his constant ideal: that which is unitary, integral.

He then painted the quiescent, poised paintings of his 1957 show at the Rose Fried Gallery. The rectangles and squares were symbols of tremendous calm—two or three of them set in a fusion of greenish-gray or dawn-like silver white atmosphere. Hung in an oneiric total atmosphere Vicente's forms became metaphorical. They were like mirage cities, dream landscapes. They glowed, holding the world for a rapt artistic moment in stasis.



Richard Stankiewicz

Fish Lurking 1958
Iron and steel 48 1/4" high

Courtesy The Museum of Modern Art

He had cleared away the multiple to reach singular unity. His interest in relationships, the hair's-breadth balance between the elements of existence, was worked out first in collages. The balances established, they were transmitted to the canvas, carrying a certainty that opposed the deliberate uncertainties so often reflected in local painting.

Sometime early in 1958, Vicente's cycle was completed and

begun again. In most of the paintings in his present show, quiescence is replaced by fluid movement. Unity capitulates to a multiplicity of irregular forms, a broad spread of colors. The vying forms, as in his early paintings with numerous rectangles, spur themselves into action, not permitting quiet expanses, basic to Vicente's art, to undermine their energy. A note of uncertainty—not technical of course—is sounded. By the cycle's decree, Vicente is again faced with the long reduction process.

This uncertainty is only evident in the smaller canvases. In these, Vicente has abandoned the vertical-horizontal rectitude of earlier work and composed in diagonal sequences. His new visions seem to require large formats, for the larger his paintings here, the more definite they are.

The key painting in the exhibition does not have the drifting indeterminacy of the smaller works. It is a large horizontal canvas, built slowly so that the sumptuous surfaces have a solid, impermeable quality—the "materiality" it is so difficult to describe.

In it there are pools of stillness, reminiscent of his 1957 paintings, as well as vigorously animated shapes that are stressed by dancing lines. There are passages of pale and dark terra-cottas and dull golds that make the cohesive "atmosphere" equivalent to that of his earlier paintings. And there are passages of bright gold, twisting light moving with the speed of clouds. The major

Robert Rauschenberg

Curfew 1958

Photograph by
Rudolph Burckhardt

Courtesy The Museum of
Modern Art



forms in lapis-lazuli blue and darker blue hold their oscillating places while all around there is slow movement.

The painting is knit into a whole with subtle accents—a line here, a tiny passage of underpainting revealed there, a blue beneath a sienna, a pink beneath a gold. But most of all, unity is achieved in the extraordinarily beautiful surfaces. He is one of the few painters able to paint radiance with dense matiere. And in this, he is a consummate defender of painting. Even if it is no longer *en vogue* to defend painting with such delicate means, Vicente is prepared to do it. "Let us fight against density, even though without hope of victory," Unamuno again.

I don't intend to review the Museum of Modern Art's Sixteen Americans exhibition. It is, as Dorothy Miller says with embarrassing simplicity, intended only to present sixteen individuals and Americans. The show "continues the pattern by bringing together distinct and widely varying personalities, contrasting these personalities sharply rather than attempting to unite them within any movement or trend."

Certainly there is no objection to bringing to the public work by artists that the museum considers to have merit, even if there is no attempt to "place" them. But this exhibition is accompanied by a huge fanfare; sets up a power situation the museum can no longer afford to ignore; and its administrators shrink from the only duty one can expect from an institution of such magnitude: to maintain the hierarchical dignity of art.

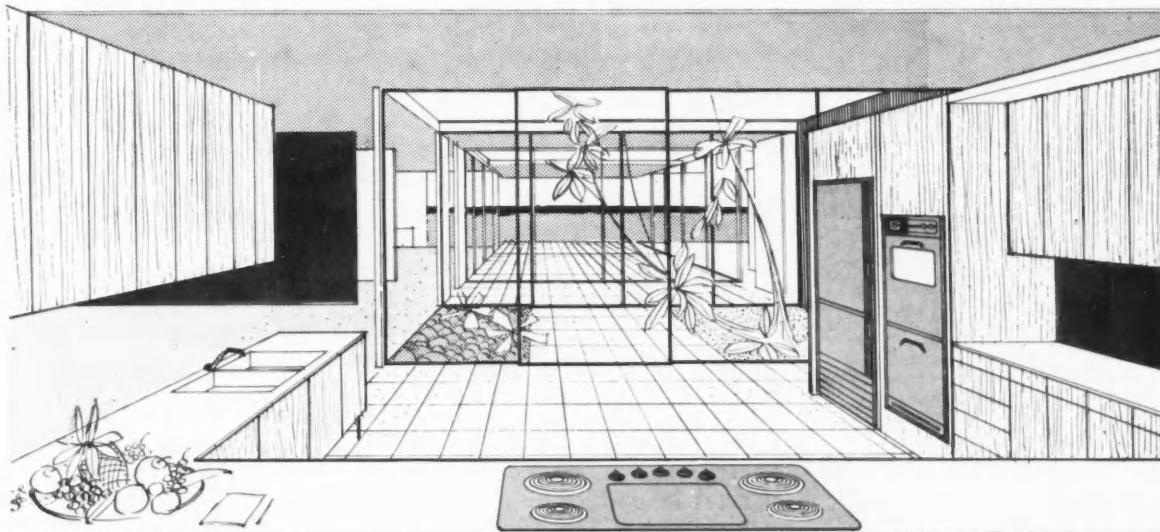
Is it really important for the public to see the work of a twenty-three year old boy who has only been painting for three or four years? Is it really useful for the museum to resign from its position of authority in order to present "widely varying personalities?" Randomness and novelty are all too common in our culture, and we don't need the museum to tell us so.

(Continued on page 30)

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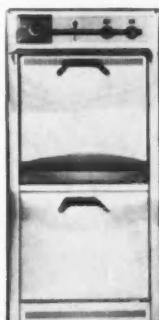
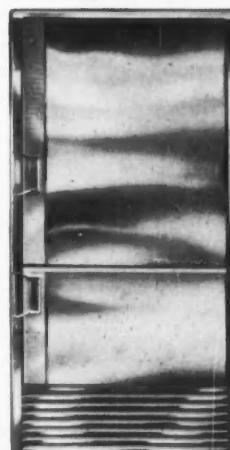
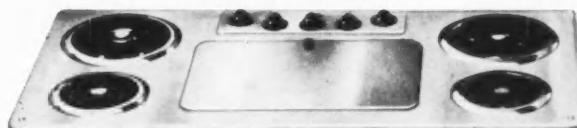
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MUSIC

(Continued from page 5)

because they perpetuate, all of them perpetuate at the same time the sort of information that is professional, that is to say all of them think more or less the same thoughts. When one becomes an Amateur one is no longer in danger in the midst of professionals; one is not in danger among them because one has cultivated the interesting practice of having one's own thoughts. That is what my book tries to be about.

In America one's hobby or being an Amateur is practically the only defense one has against being regularized by one's employment or education or profession, or by fishing empty streams or winning games or watching them, or by going to places where every entertainment is provided, like Disneyland. In our conditioned attitude Disneyland has become a substitute for adventure.

Freedom remains for the majority of conditioned human beings an irregularity, precarious because it challenges the conviction of the majority of human beings that they are free accordingly as they have been conditioned. Mention your own particular area of freedom, mention it especially in enthusiasm, and the ordinary, well-conditioned personality will react against it, because he is aware, though he would not willingly admit it, that his lack of freedom is being exposed and threatened. That is why, in this country where freedom has been granted as never before in history to all its citizens, the chief objective of nearly all these free citizens has been to place themselves as continuously as possible in situations where freedom need not be risked.

Just as the academic intelligence seeks not problems but proof that avoids problem, so the general citizen prefers being enlightened without being alarmed, and if he is alarmed reacts against the cause of the provocation as vigorously as he avoids investigating it. We live in an atmosphere of alarms and reassurances; all our natural reactions and responses are being slowly negated by that atmosphere.

When the delegation of Russian composers came here recently, they were granted, as Khrushchev was not, the non-precarious

adventure of Disneyland. I am told they thoroughly enjoyed it. For them Disneyland really was an adventure, as it would have been for Khrushchev. In Russia there is nothing like it, but for us it is exactly what we expect. And to embark on an adventure, however non-precarious, is at least for a moment really to be free.

In Russia these composers are granted a freedom our composers may dream of, may desire, may envy. In a discussion between American composers and the Russians, at the University of Southern California, only one question was asked that had meaning, that stood for every question: does a composer in Russia have to teach or otherwise support himself? The answer came: no; in Russia a composer is given his home with every comfort in a Park of Culture and Rest. He is asked to do nothing but compose. Though he may teach if he wishes, he is not expected to support himself.

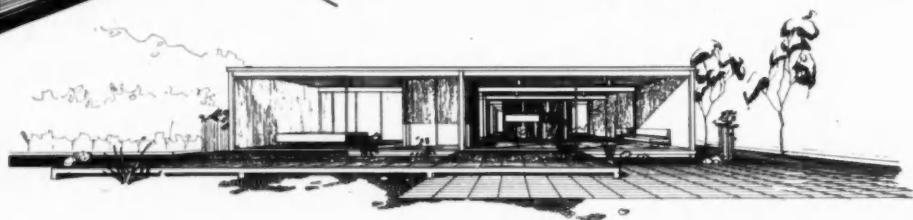
In an article entitled *Advertisement*, published by the University of Houston Forum, the author Norman Mailer discussed what it is like to have been freed from the normal responsibilities of living by writing a first novel that became at once a best-seller. "It took me years to realize that it was my experience, the only one I would have to remember, that my apparently unconnected rat-scufflings and ego-gobblings could be fitted finally into a drastic vision, an introduction of the brave to the horrible, a dream, a nightmare which would belong to others and yet be my own. Willy-nilly I had had existentialism forced upon me. I was free, or at least whatever was still ready to change in my character had escaped from the social obligations which suffocate others . . . I would have nothing to excuse failure. I would fail because I had not been brave enough to succeed. So I was much too free . . ."

John Cage speaks, in one of the 90 stories of his lecture *Indeterminacy*, about which I shall write in my next article, of the book about Zen archery published several years ago by Pantheon Books. I am glad to be writing for the same publisher. I was never able to read the entire book, but I read enough to know that what I had read was an important directive. It was an amateur's book, and that is the way an amateur's book should

(Continued on page 31)



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OREGON
Portland: Baker-Baxon Co.
Markins Co.

PENNSYLVANIA
Allentown: Coleman Elec. Co.

Erie: Kraus Elec. Co.

Harrisburg: fluorescent Sup. Co.

Huntingdon: Power Elec. Co. Inc.

Kingston: Anthracite Elec.

New Castle: Midwestern Elec. Co.

Pittsburgh: Ace Lighting Fix. Co.
Ezell Seal Elec. Sup. Co.

Pittsburgh: Springhill Elec. Co.

Pittsburgh: Allied Elec. Sup. Co.

Argo Lite Studios

Reading: Coleman Elec. Co.

Schreiber: L. L. Reed, Inc.

Uniontown: Pioneer Electric Dist.

RHODE ISLAND
Pawtucket: Major Elec. Sup. Co.

Providence: Lippincott Co.

SOUTH CAROLINA
Columbia: Capitol Elec. Sup. Co.

North Charleston: Greenville

Greenville: Sullivan Electric Co.

SOUTH DAKOTA
Sioux City: J. H. Larson Elec. Co.

TENNESSEE
Nashville: Nashville Elec. Sup. Co.

TEXAS
Austin: Southern Electric Sup. Co.

Dallas: Rogers Elec. Sup. Co.

Ft. Worth: American Fixture Co.

Houston: Gross Electric Supply
Marin Associates
Southern Electric Supply Co.

Lubbock: Homer G. Maxey & Co.

San Antonio: Southern Equip. Co.

Strauss-Frank Co.

UTAH
Salt Lake City: Artistic Lighting

VIRGINIA
Arlington: Dulles Elec. Sup. Co.

Holabird: Holabird Co.

Lynchburg: Mutual Elec. Sup. Co., Inc.

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Roxboro: Noland Co.

WEST VIRGINIA
Huntington: West Virginia Elec. Co.

Charleston: The Front Co.

WISCONSIN
Appleton: Blue Northern Co.

Madison: W. H. Hobbs Sup. Co.

Milwaukee: Lappin Elec. Co.

Standard Elec. Sup.

WASHINGTON
Seattle: Seattle Lighting Fix. Co.

ALASKA
Anchorage: Northern Supply Co.

CANADA
Montreal: L. B. Products, Inc.

Montreal: The Gray Elec. Co.

Quebec: Quebec Elec. Sup. Ltd.

Quebec City: La Cie Maritime Electric Co.

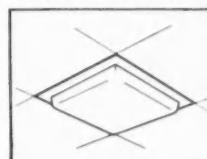
Revere Elec. Dist.

Toronto: Toronto Lit. Studios

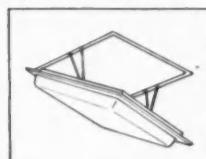
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Honolulu: Hawaiian Light & Sup. Co.

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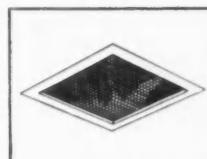
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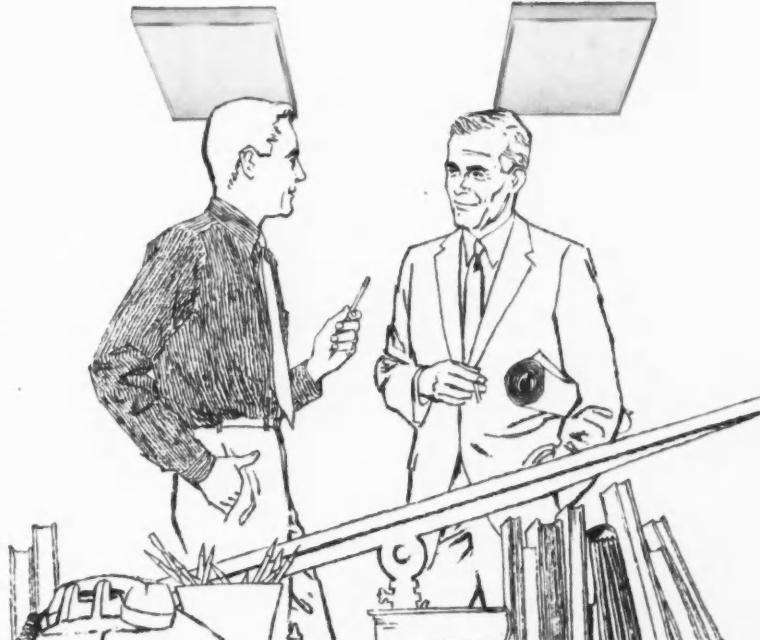
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ARCADIA WALL

notes

in passing

The analysis of the health of an aging population in the middle of the twentieth century reveals the extent to which ill-health and disability increase the dependence of the elderly upon the family, or upon the community, be it good neighbors or the state. The fundamental problem, as already stated, is not new; but the changing social pattern and the increasing number of individuals involved are necessitating a different approach. The changing concept of family life is throwing more responsibility upon the community, whether it be the voluntary or the statutory authorities.

The advent of the industrial age altered the life of the communities, both geographically by demanding greater mobility of labor, and also culturally because the members of the family often followed different trades and occupations. Furthermore the scattering of the family lessened the paternal authority of the home and accentuated the individuality of the different members. The development of wealth, centered upon minerals and manufactured articles, necessitated new methods for safeguarding estate and property other than land. The result was the development of insurance to provide security for the individual and his dependents against the hazards of life.

The diminishing size of the family has accentuated the loneliness, sense of insecurity, feeling of uselessness and of dependence that were already evident in the early industrial period, and had led to the present phase of organized society, commonly referred to as the welfare state. It would be wrong, however, to assume the loneliness, insecurity, a feeling of unwantedness and dependence amongst the elderly are something new that did not exist in primitive communities; it is rather that the evolution of the social pattern, through the breaking up of the family, has accentuated these difficulties.

Disability and ill-health amongst the aging members of a community obviously affect its productive capacity and therefore its ability to maintain its standards of living. The economic problem is whether it will prove more costly to maintain the elderly than to rear the young. If full activity could be maintained despite increasing years, no problems would arise. Increased productivity could likewise

counterbalance the cost of maintenance of the elderly, so that undue despondency concerning the economic position may prove unjustified.

An important problem for the aged is accommodation. Many people save, often at great personal cost, for their retirement. They select a site, quite likely build a house—but how rarely do they anticipate their real accommodation needs? A survey emphasizes some of the physical problems of the elderly, their dislike of stairs, their tendency to falls, and their immobility. The elderly adapt slowly to changes of light intensity, and therefore require good and even lighting. They also like warmth, and the provision of central heating is desirable in accommodation specially designed for them.

Many countries have paid special attention to the designing of houses, bungalows, and flats for the elderly. Such special accommodation should be planned in small groups, preferably not in isolated communities, so that normal housing which permits young relatives to live within easy access is near at hand.

In the United States 217,000 persons over the age of 65 are housed in public or private institutions primarily designed for the aged. Accommodation of this kind is undoubtedly necessary, especially nowadays when families are small and such a high percentage of the frail ambulant individuals are without relatives.

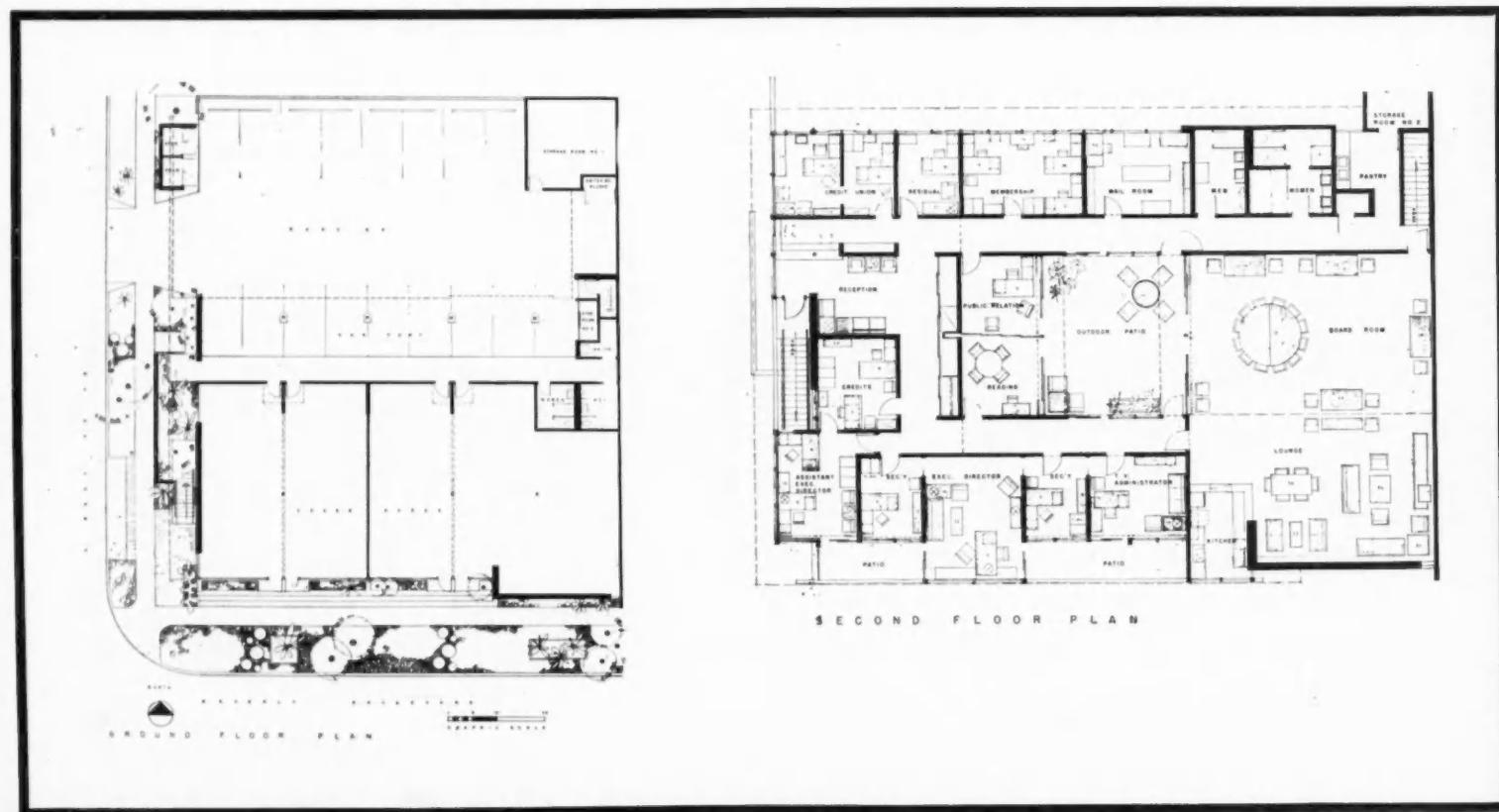
Collective homes and hostels, however, do not afford the ideal solution. Transference to such homes affords security and, for many, eases the loneliness of old age. On the other hand, for those with active minds and wide interests, this kind of home can have a restricting influence, and limited contacts with the outside world often make the inmates uninterested, quarrelsome and unhappy. The aim when providing accommodation for the elderly should be, whenever possible, to maintain the elderly in their own homes. Grouping of bungalows or flats so that a warden can be appointed to keep an eye upon a group of elderly persons and, if necessary, to provide a midday meal, is not only valuable in allowing the elderly person to remain a member of the community, but is often a more economical way of solving the problem of care.

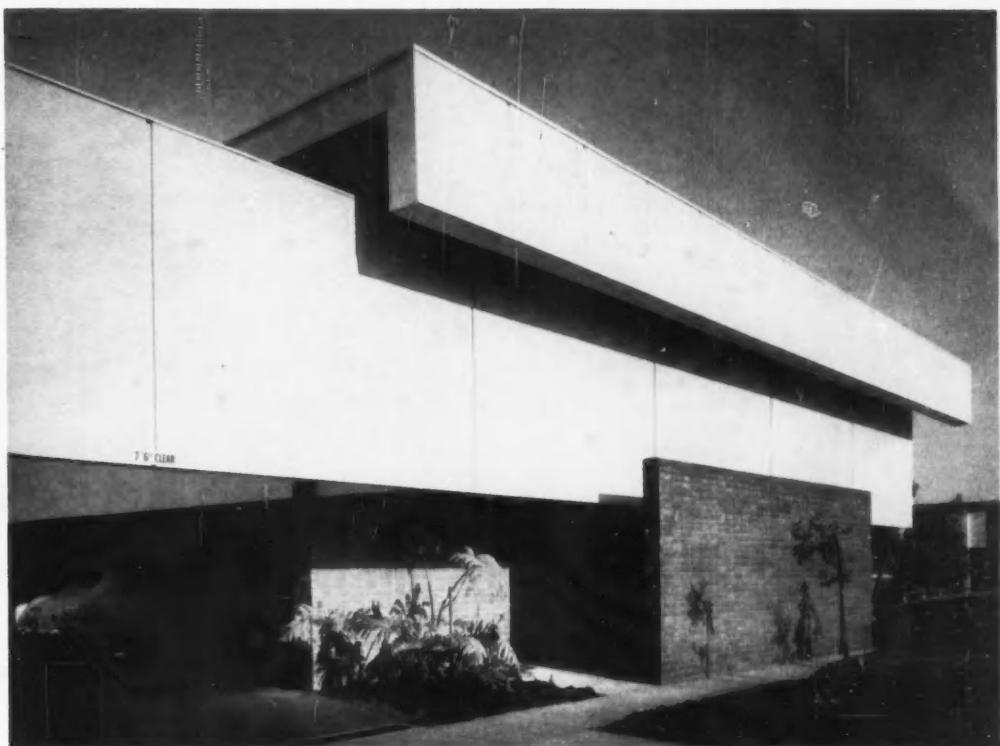
—UNESCO



BUILDING FOR THE WRITERS GUILD OF AMERICA

BY A. QUINCY JONES AND FREDERICK E. EMMONS, ARCHITECTS AND ASSOCIATES





PHOTOGRAPHS BY AL WALDIS

LANDSCAPING: PHIL SHIPLEY

In creating executive and administrative quarters for the Writers Guild of America, the major problem was to provide the maximum in usable facility within the limits of a minimum budget. The site was selected with consideration given both to convenient vehicular access for the guild members and location in relation to providing desirable lease space so that the resulting building could be partially self-supporting.

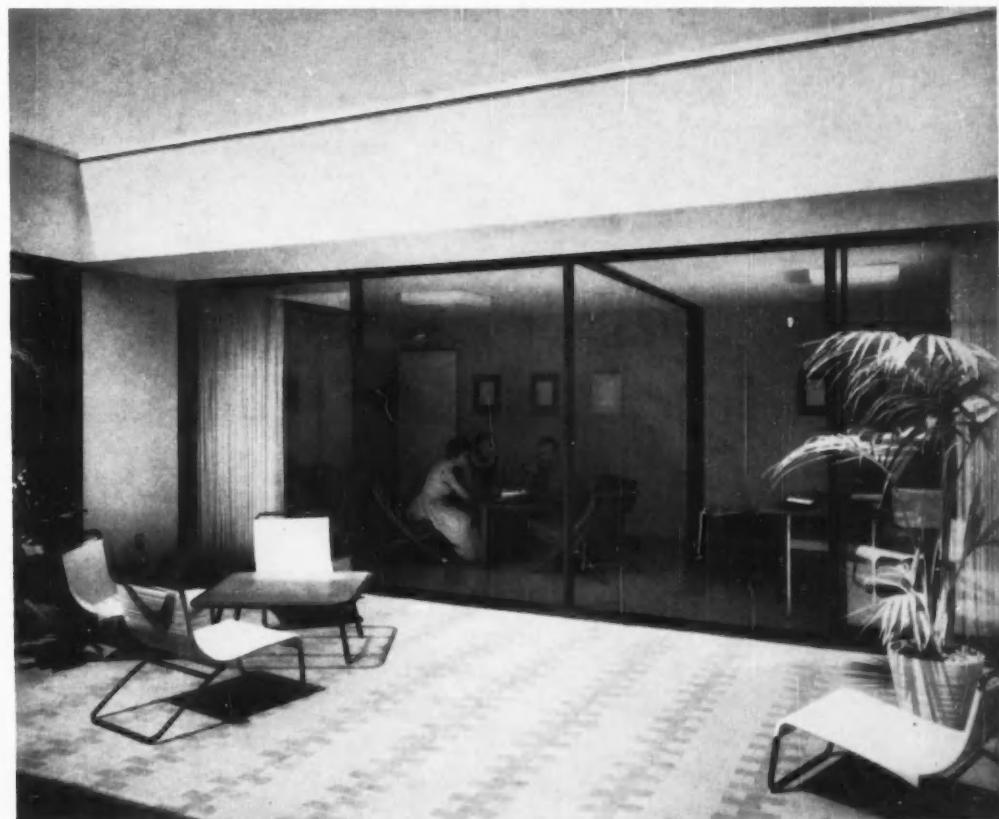
With this thought in mind, the building was designed utilizing 4,000 square feet of ground floor space for leasing and 7,000 square feet of second floor for the Guild facilities. Basement space was considered but abandoned because of costs involved due to a sub-surface water condition.

The building is of steel frame and wood construction with surfaces of plaster and brick. First floor lease space was designed with the flexibility of being divided into one to four spaces. Initially the space is divided between two tenants.

Access to the second floor Writers Guild space is from an exterior stairway to the lobby and reception area. Due to specific requirements of accessibility between departments plus privacy for each department, all areas may be reached from the central court and corridor system.

Major planning is around a central atrium accessible from all areas and specifically from the large combination board room and lounge. Provided with its own kitchen facilities, this space was planned to function for groups from small conferences to large group membership meetings. The nine-foot round basic conference table, for twelve people, divides in the center and is

(Continued on page 30)

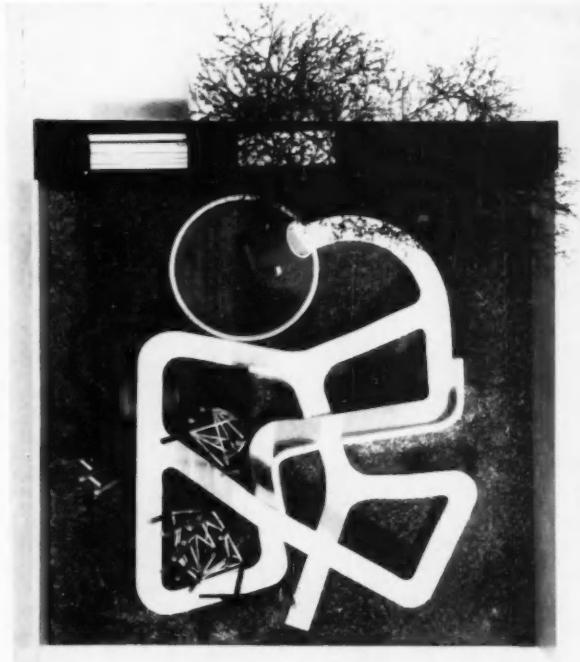


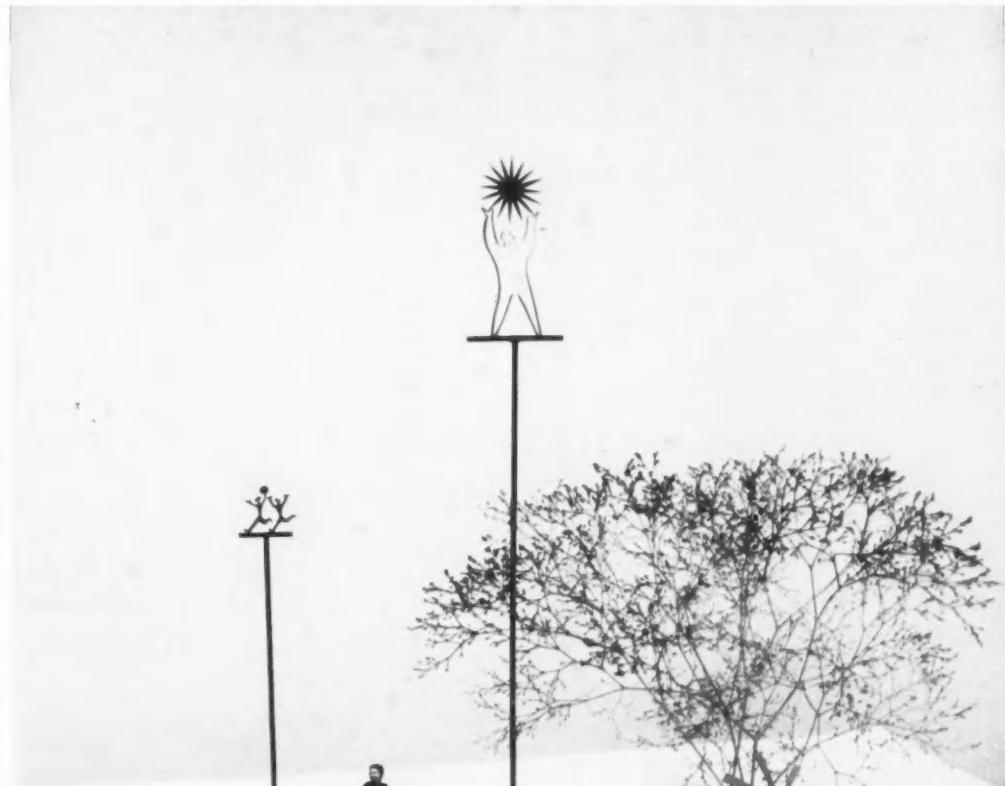
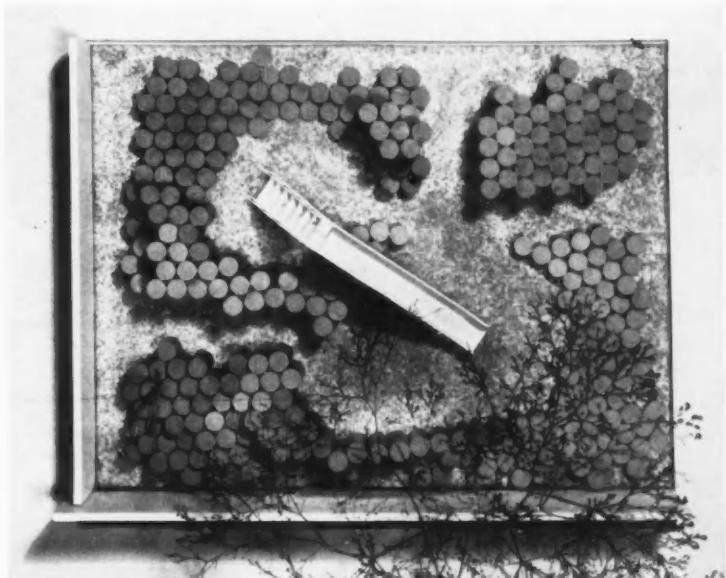
TWO PLAYGROUNDS BY SAUL BASS AND ASSOCIATES

ASSOCIATES DESIGN CREDITS: HERBERT ROSENTHAL AND WILLIAM CARMEN
LANDSCAPING: LAWRENCE HALPRIN

The basic objective in both playgrounds is to create a play situation which is flexible enough to fulfill the varying needs of different children or the varying needs of the same child at different times. A child must be able to create a fantasy world of danger and imbalance to the degree that it is tolerable to himself. Thus he can approach the segmented-telephone-pole playground as high adventure by aggressively scaling steep heights, leaping across abysses, and down mountain sides—or he can, more cautiously, climb gradual slopes, walk down valleys, and between mountains. This kind of susceptibility to the needs of the individual child was also a conscious aim in the concrete "freeway" playground. The intent in both cases was to allow the child to develop his way of using the playgrounds, within the context of his emotional tolerances for new experiences of space, movement, and danger.

Both playgrounds are now under construction as part of a redevelopment housing project called "Capitol Towers" in Sacramento, California.





These two playgrounds were elaborations of ideas contained in a series of experimental playground studies previously published in the October, 1958, issue of Arts & Architecture for the Longwood Redevelopment Corporation.





ART AND EDUCATION BY LUCIO COSTA

Save, perhaps, for those media which are the products of new industrial techniques and, therefore, a legitimate artistic expression of the new social cycle, there is everywhere to be observed, among artists and art critics, a painful feeling of frustration, not to say revolt; and it would seem that the basic cause of this generalized unrest is always the same: the sharp break caused by the industrial revolution which, on the one hand, introduced new processes of recording, reproducing and marketing works of art, and on the other hand upset a social order that had been established for centuries by the creation of an ever widening public made up of two unequal parts, a minority pursuing artificial, overstimulated novelties and an immense majority insufficiently developed and culturally incapable of assimilating the most significant works of modern art.

It must be admitted, then, that the general problem is one of economic and social origin, and consequently the logical solutions are still dependent upon this basic problem.

It is obvious that transitory solutions will be no more than makeshifts for the definitive approach that the problem demands. It must be admitted that in the present circumstances there can be no augmentation of artistic production. There are already too many mediocre artists, architects, painters, sculptors, musicians, writers, who bore us with their doubts, their anguish or their conceit and burden us with their unwieldy output. Rather it is necessary to intensify the understanding of the essentially artistic by the public, aiming not only at the classes already *cultured*, but also at the masses on the way to attain this condition, for the intensive mass production of industry obliges us to envisage the problems of individual well-being, and consequently of culture, no longer on the narrow scale that used to be imposed by the limited capacity of craftsmanship, but on a scale that can only be described as massive.

How is this to be done?—that is the question. It is clearly a matter, above all, of revising present standards of up-bringing and of primary and secondary education, for it is there that a start must be made. The end in view should not, however, be to turn out precocious little artists, but to convey to children and adolescents in general a consciousness of the artistic as being a *normal manifestation of life*.

But, in so far as the plastic arts are concerned there may be seen to be two types of artists: those who know what they want and pursue their bent with calm or fury, that is to say, those who seek not but who find—*ceux qui ne cherchent pas mais qui trouvent*, as Picasso once put it so aptly—and the immense majority of “seekers” or “adepts,” whose activity is no less justifiable for they have the true artistic temperament, enlightened, sensitive and passionate.

It is my opinion that, instead of pleading for these artists an artificial life on the basis of biased legislation and government commissions, it would be better to enact laws that would make it compulsory for them to

be attached to the staffs of all schools, not merely as drawing masters, but above all to supply the indispensable rudimentary artistic culture, by means of reproductions and slides and cinematographic projection, followed by explanations and graphic demonstrations.

And moreover not only in the schools, but in factories and on building sites as well, in an attempt to fill the gap, brought about by industrialization, between the artist and the working classes. For, whereas the craftsmen in the different trades used to share with the painters, sculptors and architects in the shaping of the style of a period, mass production has cut off the proletariat from that part of invention and initiative embodied in the manual techniques of craftsmanship. Thus the apparent gratuitousness of modern art and the relative margin of self-teaching inherent therein may contribute efficiently to a two-fold social function: to stimulate the natural desire for invention and free choice of which the craftsman has been deprived, and to narrow little by little the distance that now separates the artist from the worker.

Besides, there is the immense sector of industrial planning that could absorb the activity of artists whose plastic vocation, however real, is really not sufficient to justify their embarking on artistic creation on their own.

This has nothing whatever to do with the decorative arts that belong to the technique of “arts and crafts” and that can only be expected to survive exceptionally and on a limited scale; we are concerned here with the *industrial arts*, strictly so called, for all utilitarian objects that are turned out—from the largest to the smallest—are endowed with form, matter and color, and the functional principle makes them susceptible of plastic refinement to a high degree, which brings them essentially closer to architecture. At this point we have reached a subject of the keenest interest to artists, for what it has been agreed to call synthesis of the arts must always modestly start here.

But for such a communion to be set up, it is first necessary for architecture to exert a stronger attraction on young people of artistic inclinations, for most students of architecture are still lamentably devoid of artistic feeling. On the other hand, the idea that painters and sculptors have of a synthesis of this kind seems to me to be somewhat mistaken; to hear them talk, one might think sometimes that for them architecture is no more than a sort of background or setting constructed specially for enhancing the value of the *true* work of art; or else they aspire to a fusion of the arts which is rather theatrical, in the way, for instance, that baroque art is theatrical.

The truth is, however, that what is important if the requisite degree of association is to be attained is that architecture itself be conceived and executed with plastic awareness, that is to say, the architect must himself be an artist. Then only can the plastic work of painter and sculptor be integrated in the ensemble of the architectural design

as one of the *constituent* elements thereof, though endowed with an intrinsically autonomous plastic value.

It is therefore a question rather of *integration* than of *synthesis*. Synthesis suggests the idea of *fusion*; fusion, however, though possible and even desirable in certain very special circumstances, would not be the safest and most natural course for contemporary architecture to follow, at any rate for the first stages, for so premature an issue might lead to precocious decadence.

This will provide ample food for discussion, since there are theses which are apparently sound enough, but are ambiguous even in their phrasing. “Mural” painting for instance.

During the Renaissance, the *wall* was the fundamental element of architecture, whence, logically, frescoes and other processes of wall painting or “murals” were derived. But modern architecture can, at a pinch, do without walls altogether; the design consists of a structure of framework to which partitions are subsequently assembled. The wall—a magnificent element of construction that can still be put to skillful use—remains nevertheless an accessory to modern architecture, and it would obviously be illogical to found the desired synthesis on a superfluous architectural element.

Doubtless there will always be broad surfaces of ceiling and dividing walls to be painted symphonically, as there will also be great detached panels such as altar-screens, but these are spatial conceptions of a very different nature which it would be better to group under the name of architectural painting—like architectural sculpture—in contradistinction to what might be called *chamber* painting and sculpture. For the latter works of art, small in size and “intimistic” in intention, are not out-dated manifestations with no social purpose as one may be inclined to suppose. On the contrary, they become more urgently necessary with the accentuation of the social imposition of extending the benefits of elementary comfort to a widening sphere of humanity, made possible by modern processes of construction and mass production.

Although as yet, in view of the general confusion, the average consumer, dismayed by the contradictory opinions of the artists themselves, who refuse to give any value to one another, still prefers to acquire beautiful reproductions of works that he has grown to love—the day will come when, in the countless homes grouped into autonomous “dwelling units,” contemporary works, freed from the artificial market and made accessible, will have their place.

Finally, recognizing that the present artistic depression is, at bottom, nothing but a corollary to the economic and social crisis precipitated as a consequence of the industrial revolution, it seems to me natural that we ought all to look forward to the outcome of this process—that has been going on for more than a century—whether the lot be cast one way or the other, for only then can art

(Continued on page 30)

According to conventional nomenclature, the recent aluminum reliefs of Bernard Rosenthal belong to the realm of sculpture. Because they are called "sculpture" there is natural inclination to think of them as such, and to respond to them as another twentieth century variation of this art form. Indeed, there would appear to be valid reasons for doing so. After all, the material of these evocative objects—aluminum—would seem to place the Rosenthal works in the category of metal sculpture. Their mode of construction—welding—is today an accepted creative procedure. Consequently the mere fact that these aluminum reliefs share certain attributes of sculpture may obscure the extent to which they depart from common practice.

However, the works illustrated here call upon us to respond to them as if they were pictorial objects. Notice that they are suspended in front of a wall. Again notice that, like paintings, they suggest a space peculiar to themselves, optically distinct from the space in which they have their physical existence. In this regard the recent works of Bernard Rosenthal inhabit the virtual space of painting rather than the actual space of sculpture. This pictorial aspect is heightened by the subtly-varied blacks and speckled glints of silvery metal. At the same time these rippled and encrusted surfaces project into surrounding space, thereby creating new relations of form and color as the viewer changes his angle of vision. Fluidity of form and color is enhanced by shifts of light and shadow from one moment to the next. In this connection the Rosenthal works are closer to sculpture than to painting.

The common belief that sculpture must confine itself to those aspects unique to the medium itself is by no means without foundation. Following the death of Bernini in 1680 the art of sculpture relapsed into a state of creative sterility. Not until Rodin in the last quarter of the nineteenth century did this ancient mode of expression recover a sense of creative potentialities. In large measure the 200-year interregnum during which sculpture was deprived of creative energy resulted from a mistaken attempt to duplicate the illusory capabilities of painting. The extraordinary success of painters in presenting illusory pictures of the external world beguiled carvers and casters in bronze into trying to do likewise.

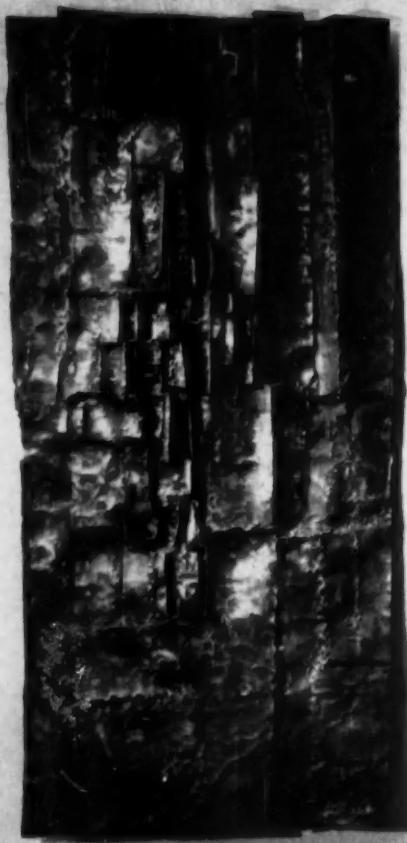
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IKON II, BRONZE

THE NEW SCULPTURE OF BERNARD ROSENTHAL

BY JULES LANGSNER



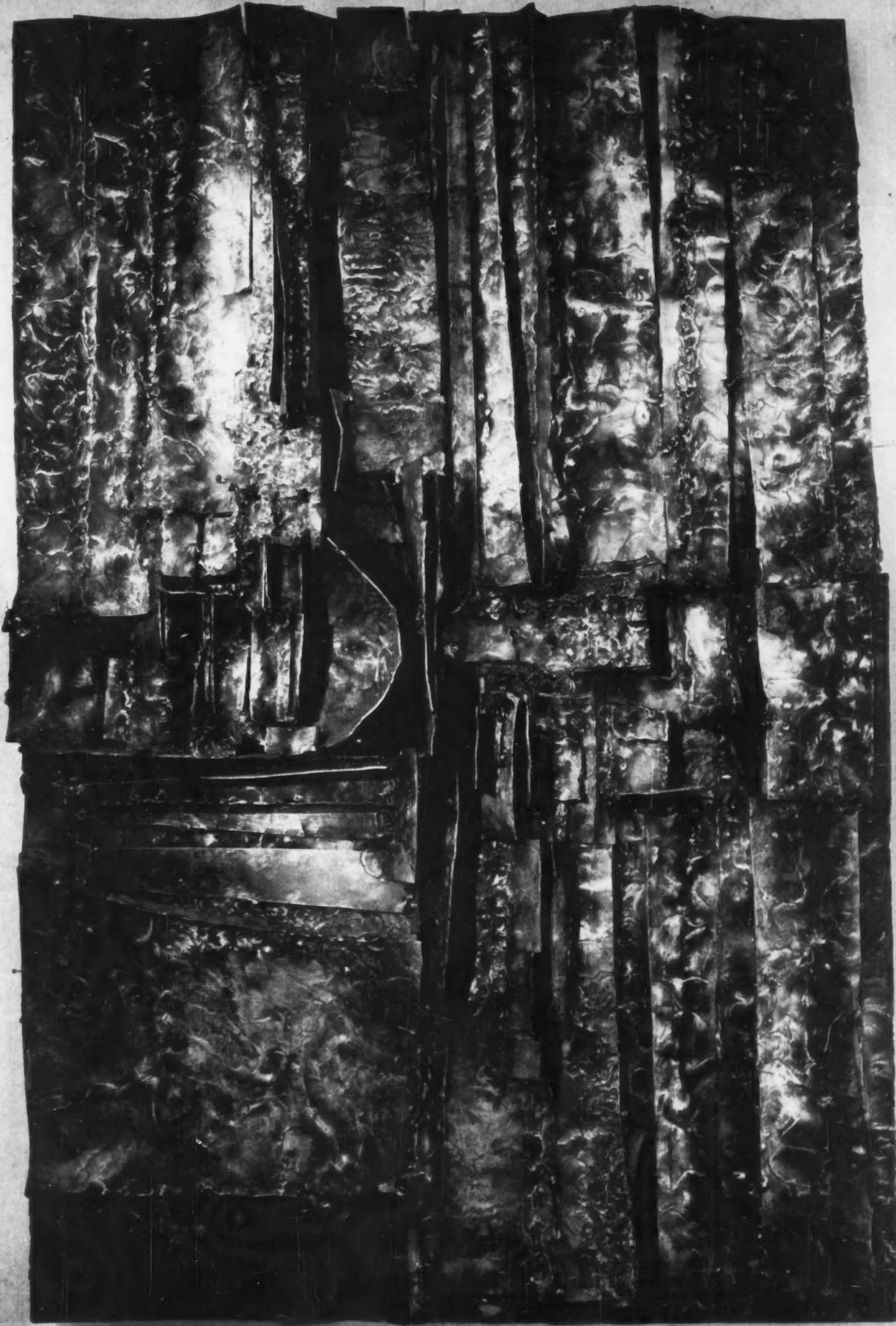
PALIMPSEST II, BLACK ALUMINUM 1959

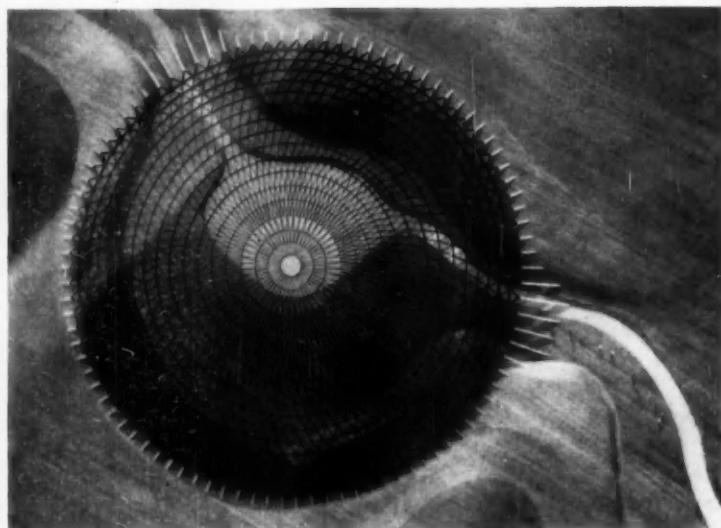


SERAPHIM, BRONZE, 1958-59



PANOPLY, BLACK ALUMINUM, 1959

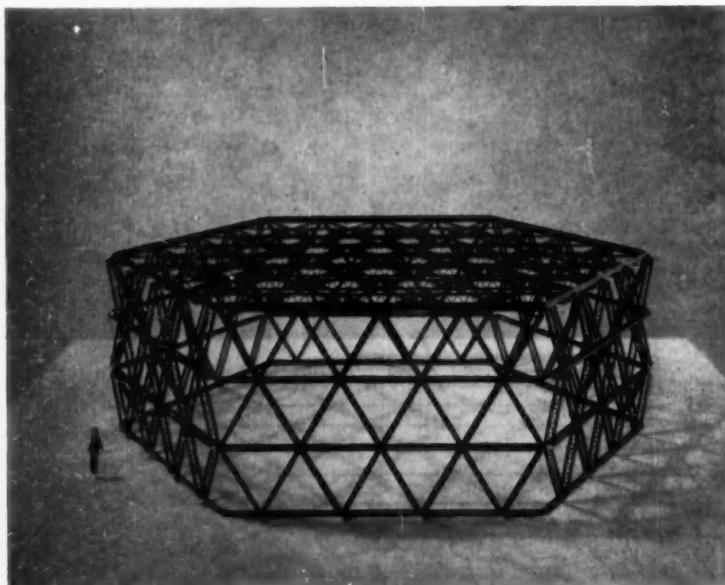




ZOOLOGICAL GARDENS BY ALFRED CALDWELL

MCFADZEAN-EVERLY, ASSOCIATES
ROBERT BEAN, ZOOLOGICAL ADVISOR

TWO PROJECTS: 1. OMAHA, NEBRASKA; 2. MONTREAL, CANADA



TOP: STRUCTURAL FRAMING OF THE AVIARY DOME, USING STANDARD TRUSS JOISTS.

BOTTOM: STEEL FRAMING PROTOTYPE USING IDENTICAL AND STANDARD TRUSS JOISTS.

Both these projects illustrate structure as idea. The idea for the Montreal zoo is rectilinear.

The Omaha Zoo is triangular in structure. It is a small project to be operated on a limited budget.

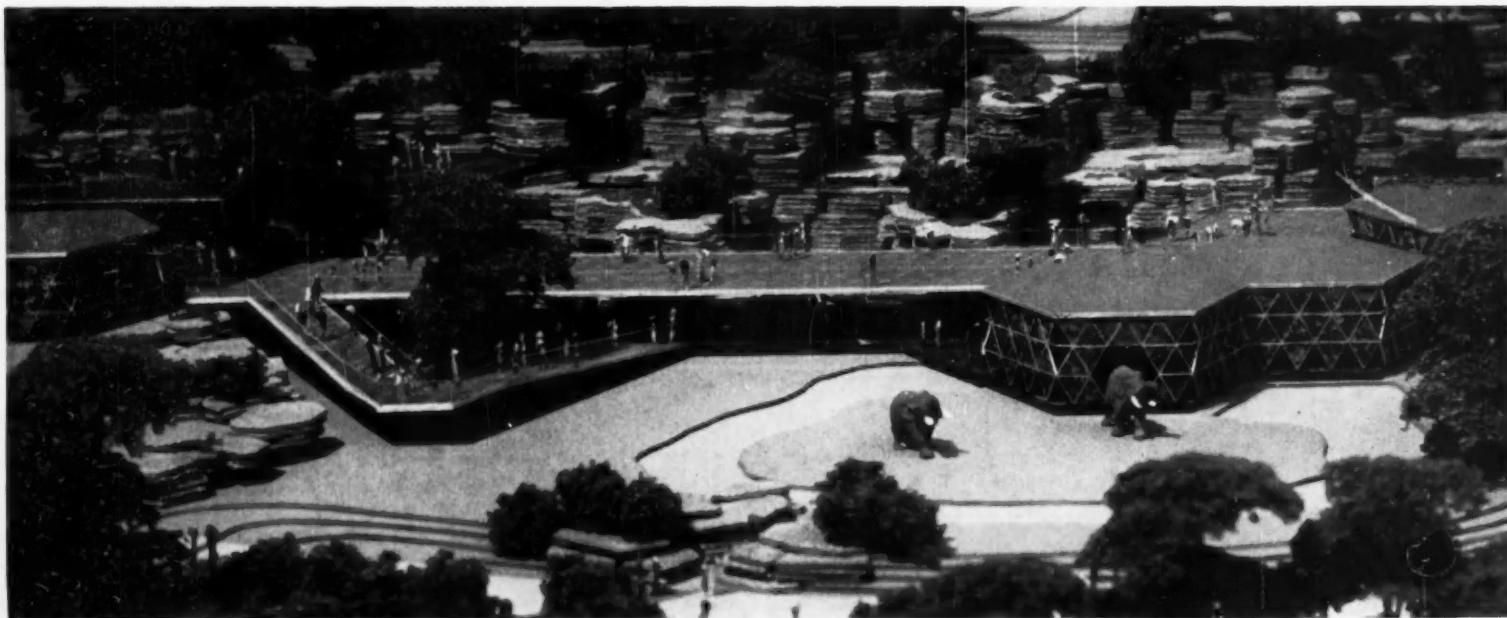
River lagoons, in four levels, provide an enjoyable visual relief in the hot dry weather. The site is a steep hillside, and the circulation follows multilevel terraces and esplanades, all inter-connected with ramps. The buildings, few in number, are closed hexagonal blocks in aggregate combinations, into which the public enters from esplanade levels.

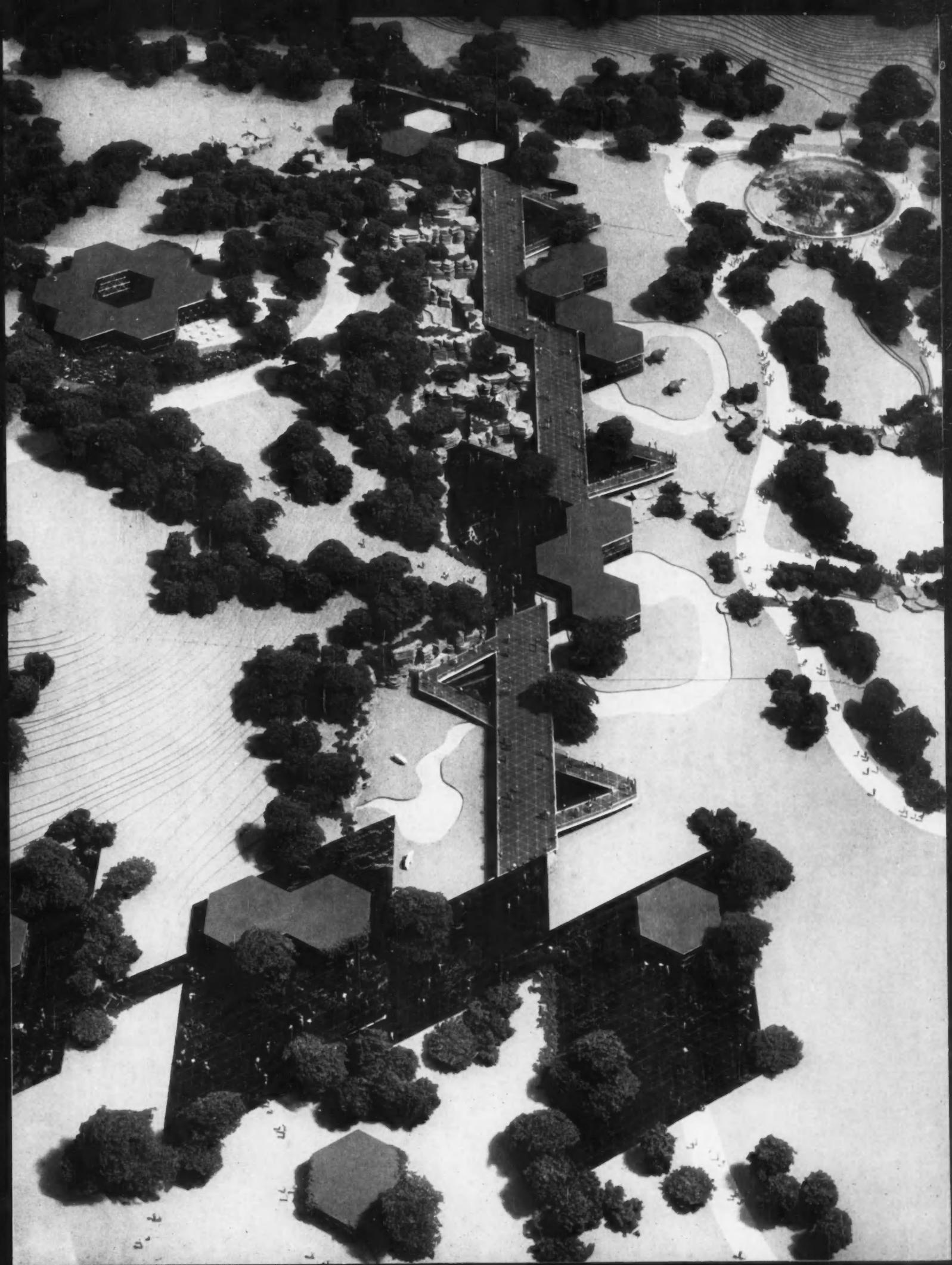
The buildings, including the esplanades, are constructed of standard truss joists, spanning in three directions, and inter-connected with a single three-way element at intersections. Thus an extremely light and economical structure results. Since all connections are bolted, and all members are identical, buildings may be relocated or enlarged at will. Roof covering between the joists consists of precast, triangular (and identical) concrete slabs. The same triangulate framing is used for the aviary dome, which is to be glazed with Plexiglas panels.

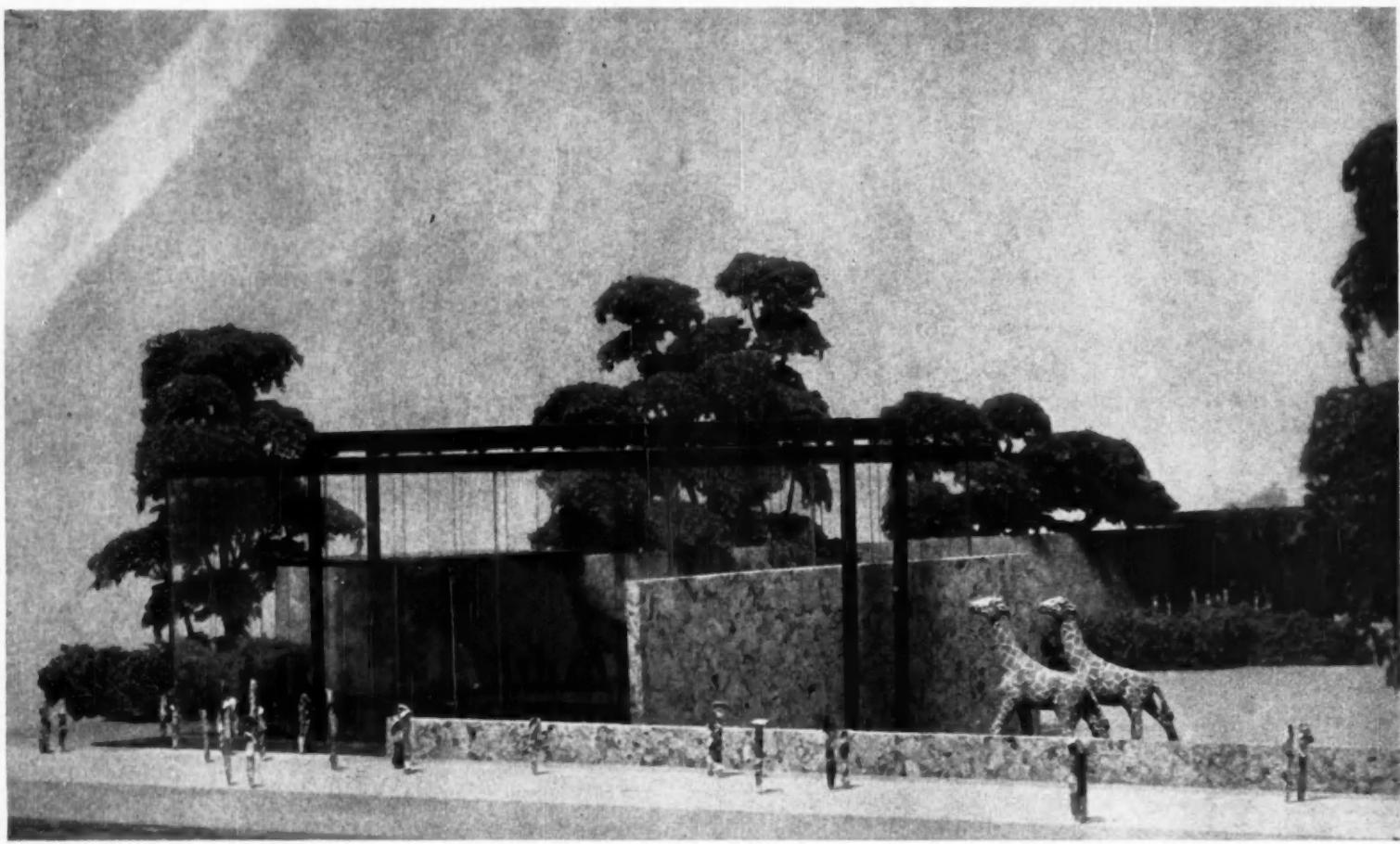
The restaurant is formed by six hexagons about a center court for flowers and birds.

OPPOSITE PAGE: OMAHA PLAN, SHOWING BUILDINGS, ESPLANADES, LAGOONS.

BELOW: A CLOSER VIEW OF THE ELEPHANT RUNS. VISITORS ARE ENTERING THE ELEPHANT HOUSE FROM THE ESPLANADE. ROCK GROTTOES BEHIND THE ESPLANADE SHELTER BEARS.







MONTREAL ZOO



A long lagoon through this zoo makes a river landscape. A system of moats and underwater barriers allows the animals to roam in the seeming freedom of veldt and forest, without the restriction of bars.

The buildings are glass and stone-walled pavilions on the river. The buildings, glass on two sides, become transparent screens. In one sight line, giraffes, lions, zebras occur; in another, rhinoceros, tigers, elephants. The buildings are simply that part of the zoological garden where a broad roof slab, supported on slender columns, joins to the glass above to provide the controlled temperature of animal shelter.

The buildings suggest the animals. The giraffe house is a vertical and attenuate glass shell, the paired columns neck-like, lifted. The monkey house, with its single column support is like a jungle tree, the animals themselves become a part of the architecture.

Throughout this zoological garden the animals are seen from six vantage points:

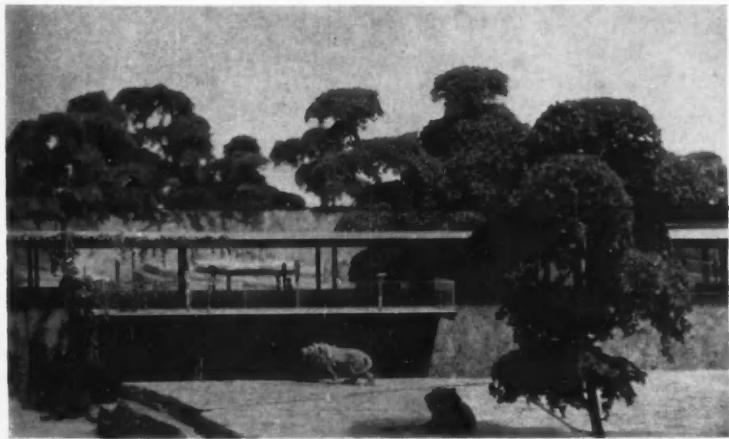
From the normal walks and terraces.
From within the buildings and through the buildings.

From the three bridges, which are promenades crossing the river.

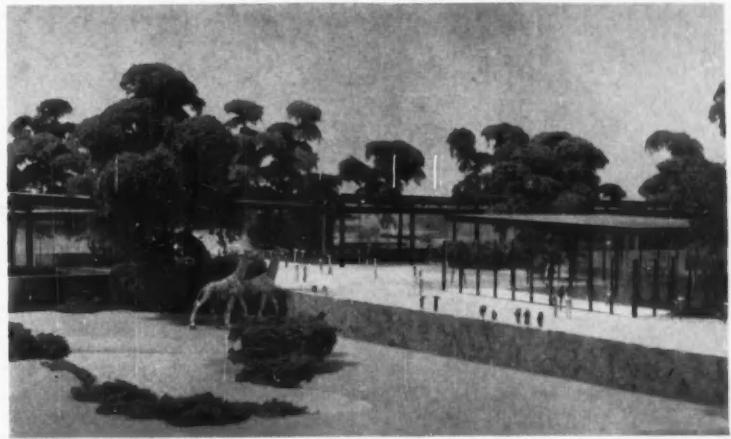
From the cantilevered balconies of the bridges, which overhang the animal runs and pits below.

From the river walks, where the animals are seen across the water on one side, and close at hand on the other.

From the river launches, which, operating on a small fare, provide a walkless tour of the zoo.

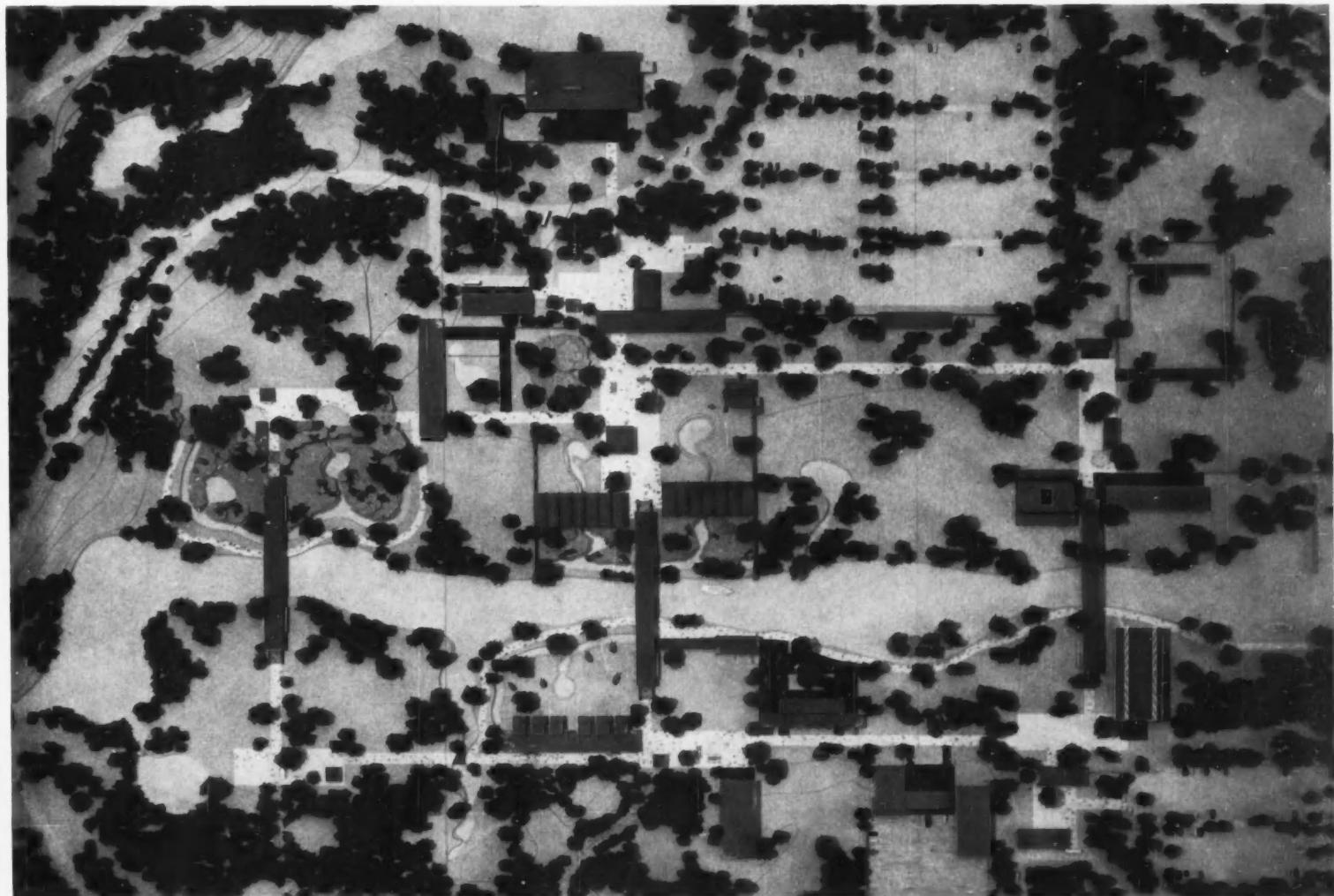


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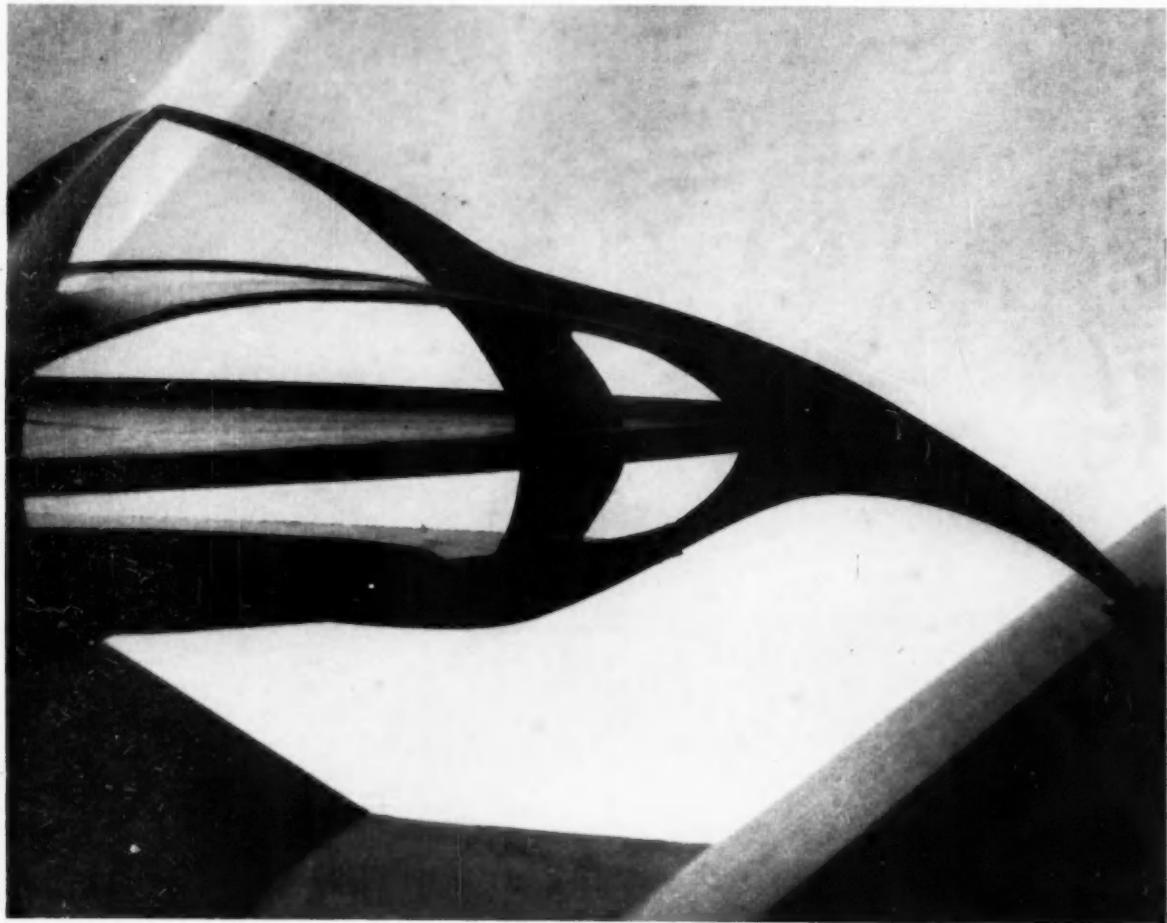


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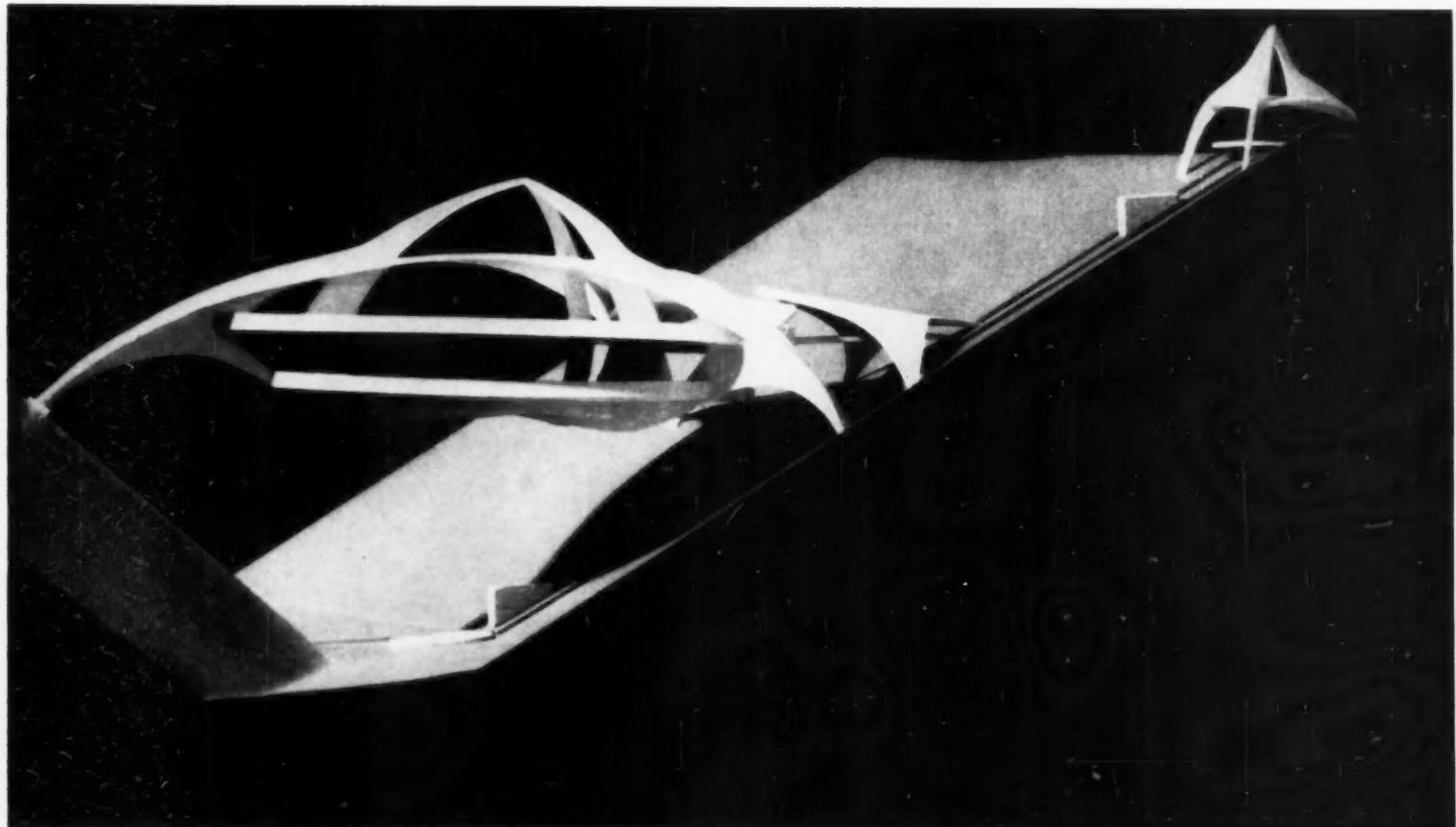
1. GIRAFFE HOUSE, SHOWING PAIRED COLUMNS AND OVER-ROOF GIRDERS.
2. STEEL FRAMING PROTOTYPE STRUCTURE.
3. A TYPICAL BRIDGE BALCONY, HERE OVERHANGING LION RUN.
4. VIEW OF PLAZA SHOWING THE TRANSPARENCY OF GLASS SHELLS, LION HOUSE LEFT, TIGER HOUSE CENTER, MONKEY PAVILION RIGHT.
5. MONTREAL PLAN SHOWING LAGOON, BUILDING GROUPS AND THE THREE BRIDGES.



5



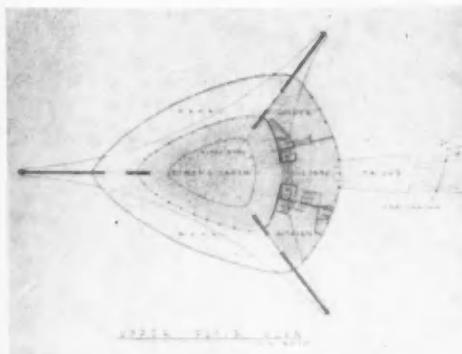
RESTAURANT



PHOTOGRAPHS BY JULES KLIOT

CLUBHOUSE

BY LUCKMAN AND CADWALADER, ARCHITECTS



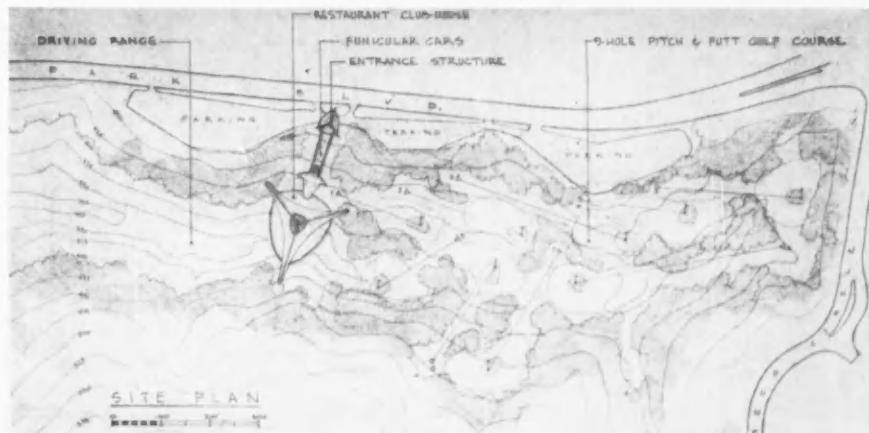
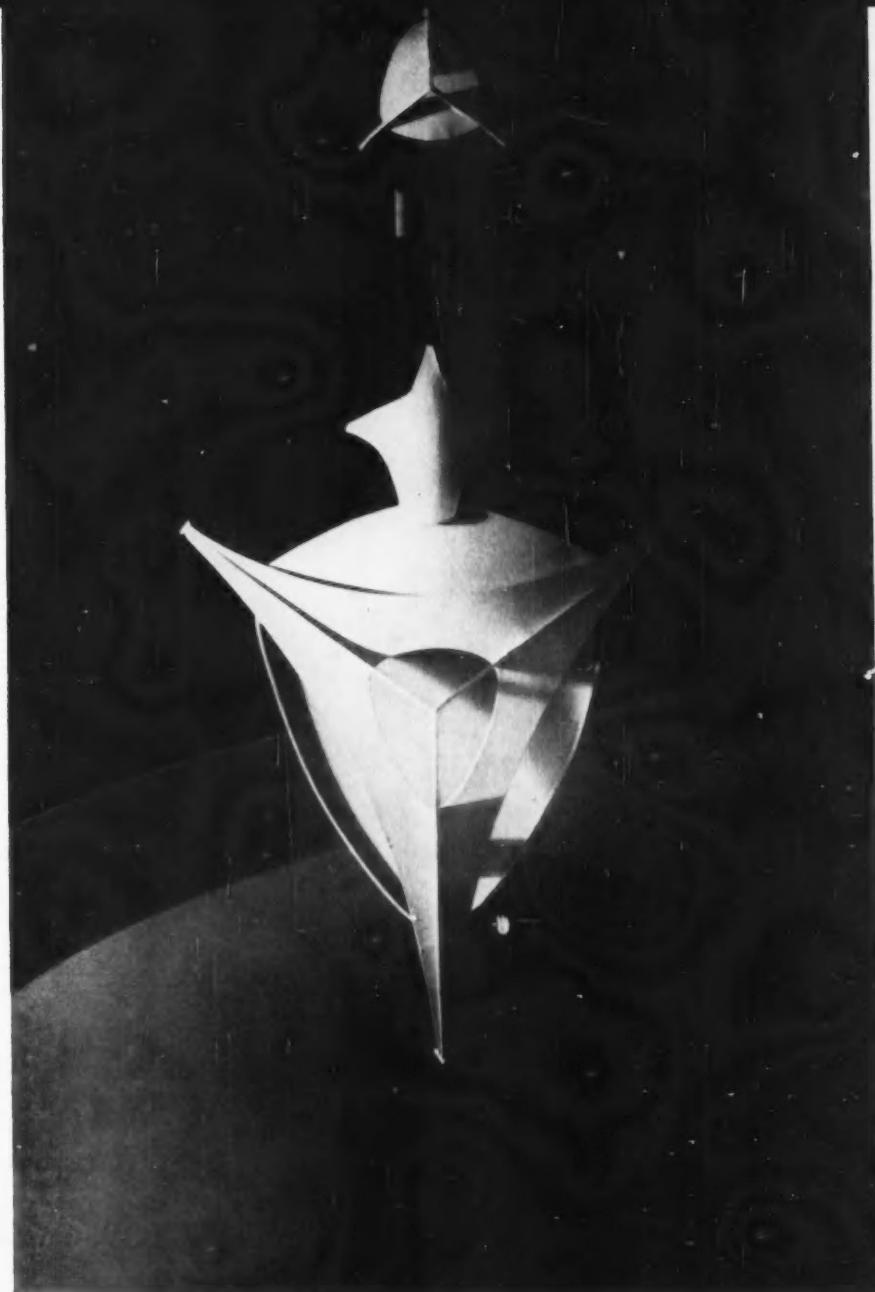
The extraordinary site for this building is a 150-foot-deep canyon, lined with native oaks. This setting is part of an extensive natural park area, which is ten minutes from downtown Oakland, California. A pitch-and-putt golf course and a golf driving range are being developed at the bottom of this canyon. The proposed building will be located between these facilities. It will span the canyon at a height where it will be protected from wind, be removed from traffic and parking areas, and still be high enough for a distant view of San Francisco Bay, framed by the canyon walls.

It is intended that this restaurant shall be one of the most elegant in the San Francisco Bay area—in service, cuisine and setting. With the main dining room, on the upper floor, will be a cocktail lounge and bar, and extensive decks for outdoor dining. The lower floor is to house a banquet room, decks and golf "pro" shop facilities. A snack bar and cocktail lounge for the golfers are in close relationship to locker facilities and a golf deck. The golfers will have a choice of driving off this deck, which is some fifty feet above the driving range, or of driving from the ground below. Kitchen facilities are divided between the two floors, and will be internally connected with dumbwaiters.

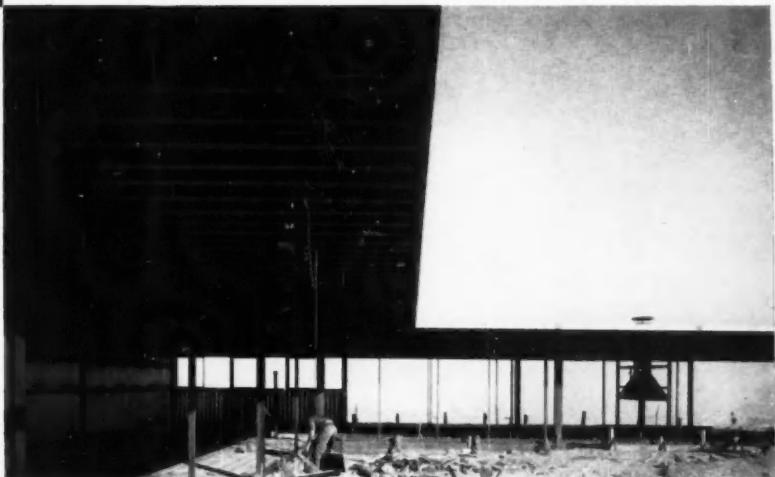
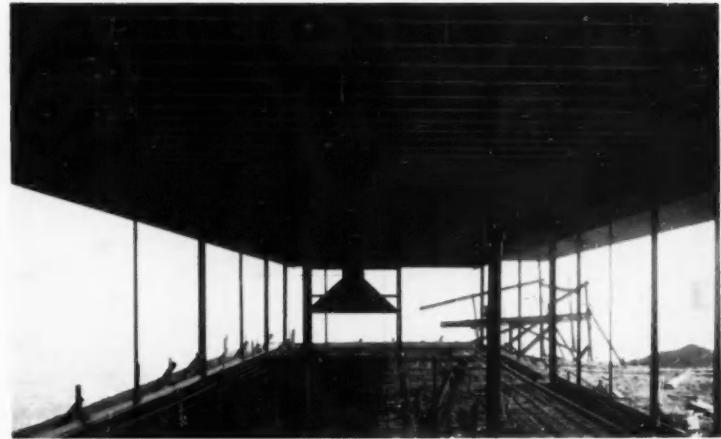
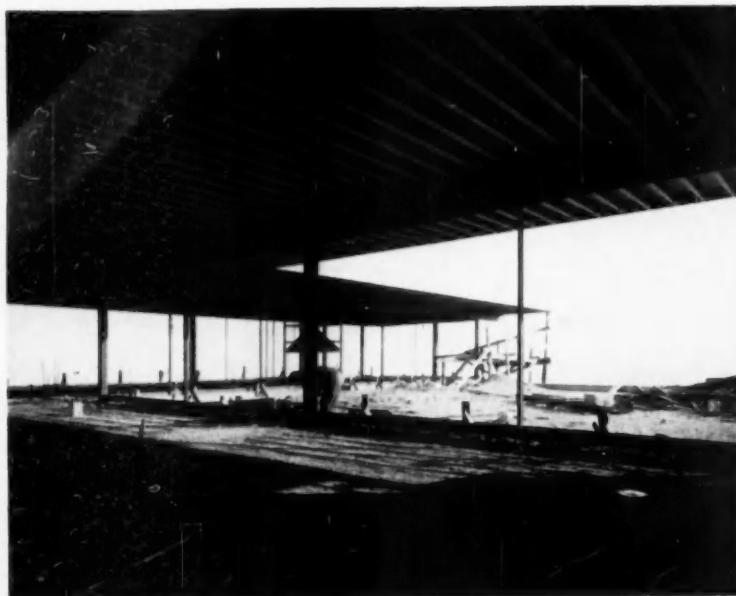
Parking is at the upper edge of the canyon. Passengers may be deposited at the entrance structure, where protection will be afforded from wind and rain. A dramatic view of the entire canyon area and the building will be had from here, and one will be able to see through the glass dome into the main dining room. Glass enclosed funicular cars will carry passengers to the protected bridges at each level, or down to a terraced promenade area below the building. Consideration has been given in the building design to seeing it from all angles, including from above and below.

The multi-faceted glass dome which rises thirty feet above the dining room floor will be a mixture of clear, tinted and heat absorbent glass, carefully arranged for color, pattern, view through the dome, and sun control.

The structure is to be reinforced concrete, with pre-casting and pre-stressing employed wherever practicable. The tripod form of the main bents will allow for vertical displacement of the canyon walls due to earthquake action, and roller connections at the three bearing points will absorb unsynchronized horizontal movement of the canyon walls.



REPORT ON CASE STUDY HOUSE NO. 22



ARCHITECT: PIERRE KOENIG

CONSULTING ENGINEER: WILLIAM PORUSH
GENERAL CONTRACTOR: ROBERT BRADY

At this stage of construction the photographs show the long span steel roof decking and short span steel wall decking as well as the steel sliding door frames in place. All these components are welded to the structural frame and will be embedded at the base in concrete when the slab is poured. All the steel work is caulked and primed. In some of the photos the building is roofed.

The front of the house, facing the street, is devoid of any openings, thus providing complete privacy for the occupants. The bedrooms and baths are situated along this wall with the outlook to the opposite or view side. All three sides facing the spectacular view and away from the street are glass. All glass walls are sliding doors.

The horizontal girts are not supporting the wall deck but are held in place by the decking and provide nailing for the interior finish. One inch thick rigid Fiberglas insulating panels will be set in back of the wall deck before the laminated gypsum board is applied. One and a half inch Fiberglas boards are set on top of the roof deck before the roofing is applied.

The dramatic effect of twenty-foot clear spans and eight-foot cantilevers is clearly illustrated in the accompanying photographs. The large overhang provides cover for outdoor activities by the pool and protection for the interior from the sun. The twenty-foot beam span also contributes to the feeling of lightness and uninterrupted space. The concept of a free floating roof shelter oriented to an expansive and spectacular panorama begins to take form.

The requirements of the client, a savings and loan institution, were for banking facilities on the first floor and an office building tall enough to be easily identified in the skyline of the San Fernando Valley.

The office tower was designed for the maximum height limit allowed by the zoning ordinances for this area. To gain additional apparent height, four exterior columns reach beyond the top of the building and join with two large crossbeams forming a sign panel at a height of 160 feet. These columns are integrally lit for their full height and at night they would read as four continuous brilliant shafts of light.

Each of the eight tower floors is designed to be rented with a single tenant per floor, thus eliminating space-wasting lobbies and corridors and creating prestige office suites with the elevator opening right into the tenant's reception room.

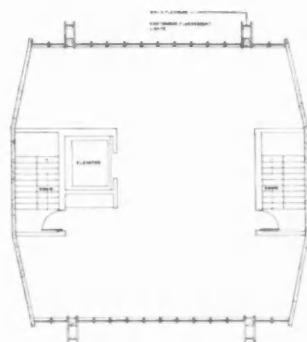
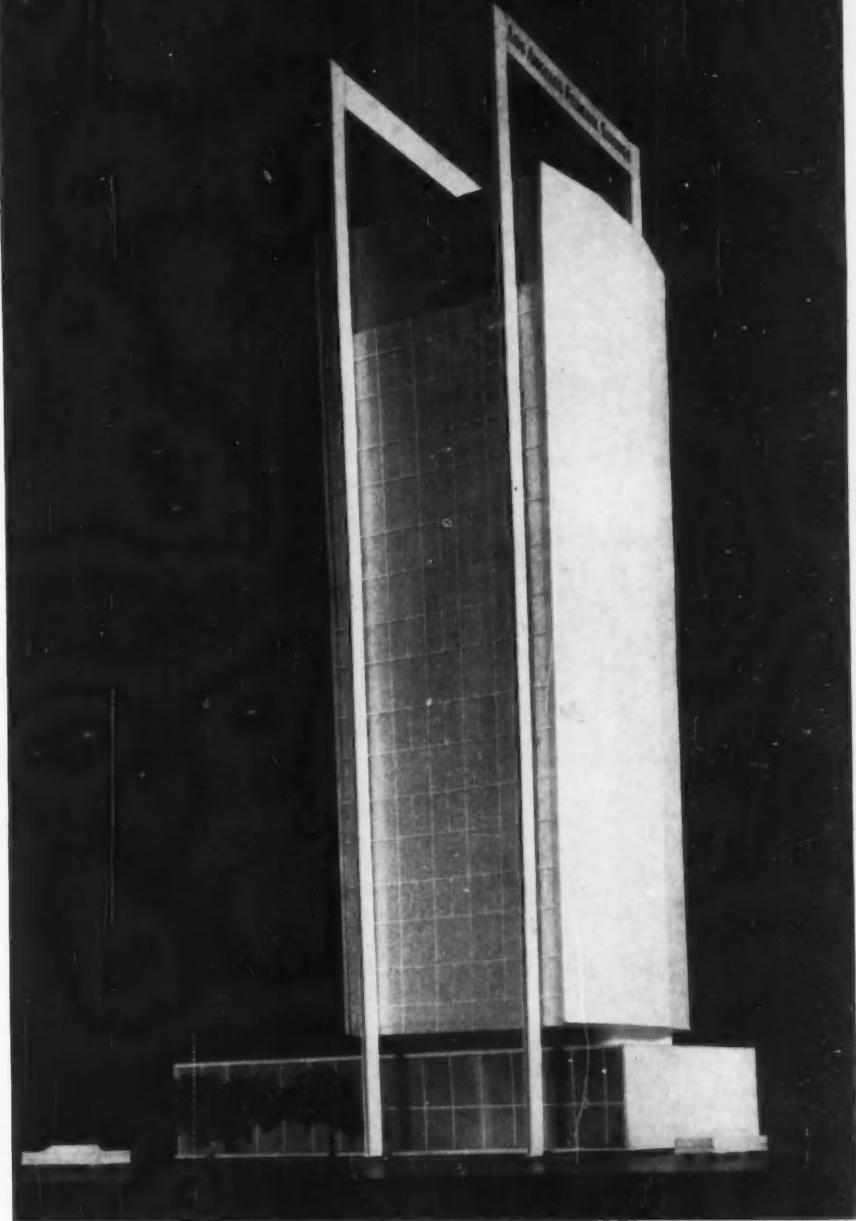
The tower is sheathed with exposed aggregate precast concrete panels on the east and west side and with glass curtain walls on the north and south. The curtain wall consists of dark anodized aluminum members, gray plate glass and tempered gray glass spandrels. The four exposed main columns will have stainless steel sides and continuously lit translucent Plexiglas faces.

The bank will have teak and Formica walls and counters. The front wall of the vault will be covered with stainless steel. The entire building will be air-conditioned with individual units at each rental floor to allow the tenants maximum flexibility of control and operation.

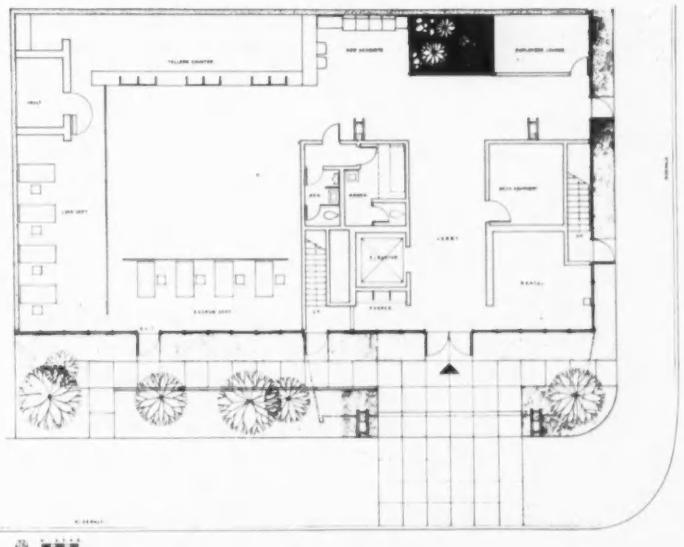
AN OFFICE TOWER

BY DOUGLAS HONNOLD AND JOHN REX,
ARCHITECTS AND ASSOCIATES

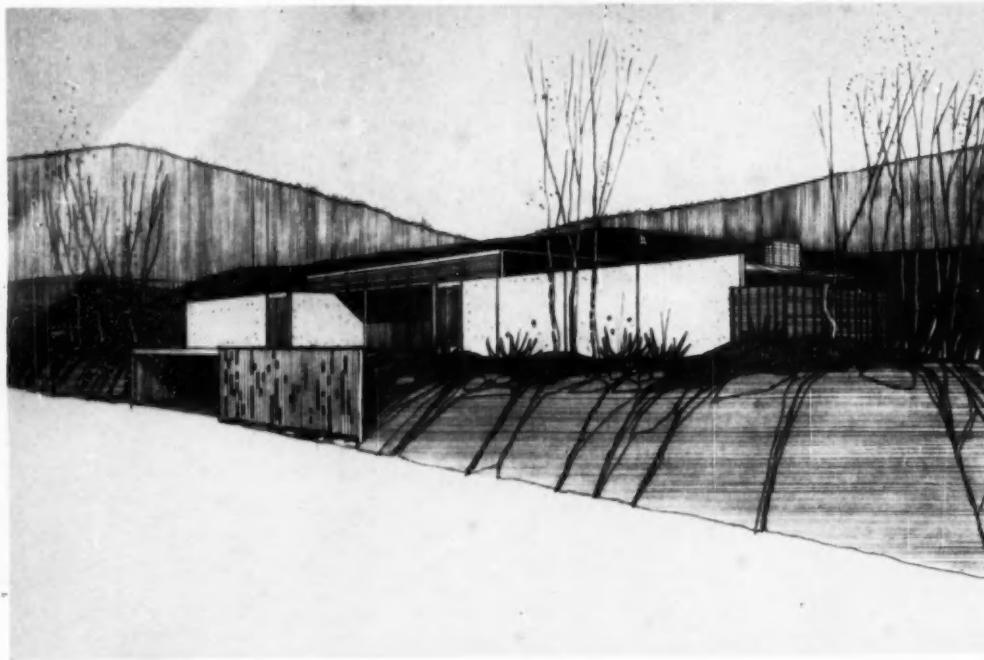
VLAD BALABANOV: ASSOCIATE



TYPICAL FLOOR PLAN



GROUND FLOOR PLAN



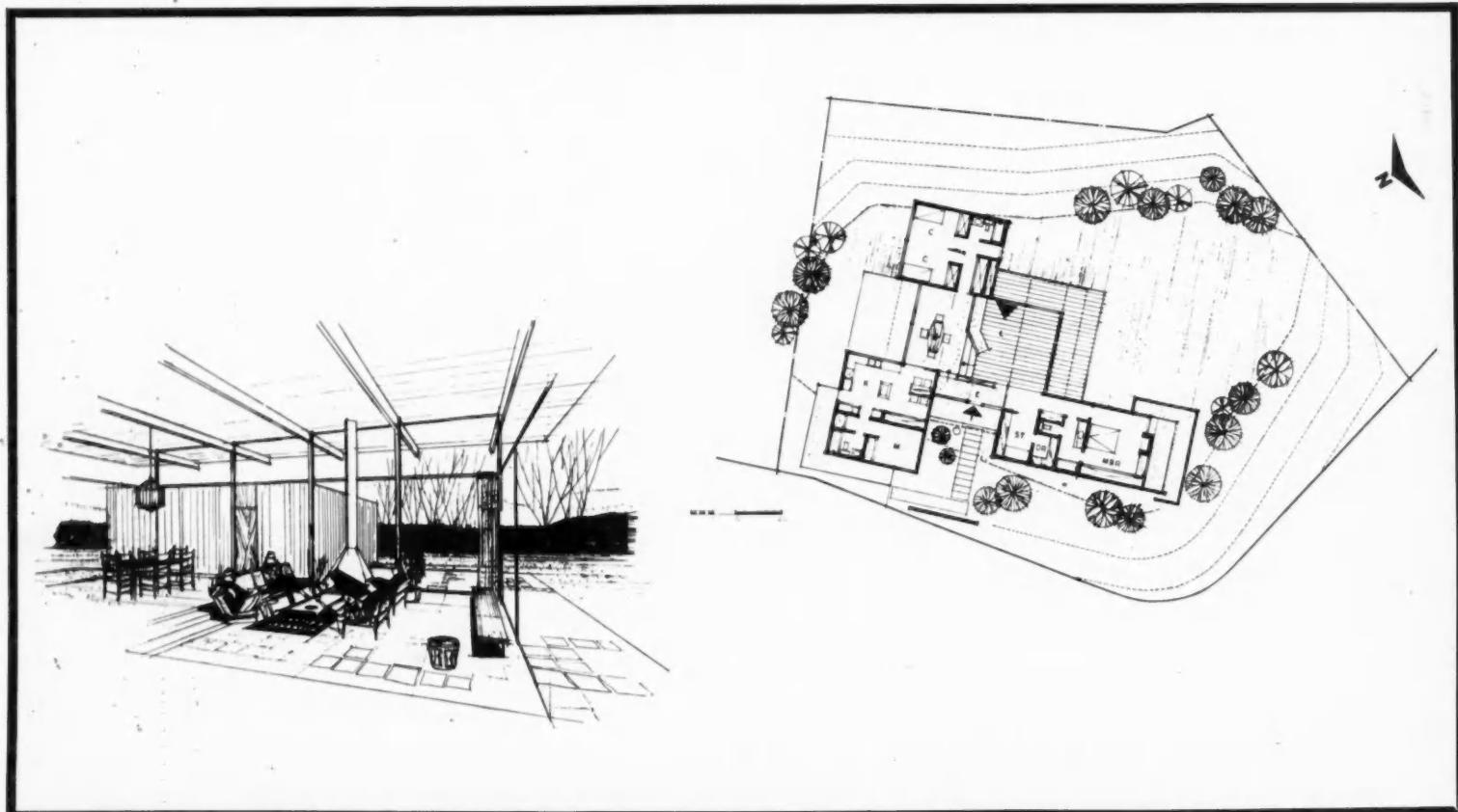
SMALL HOUSE BY LORENZO TEDESCO

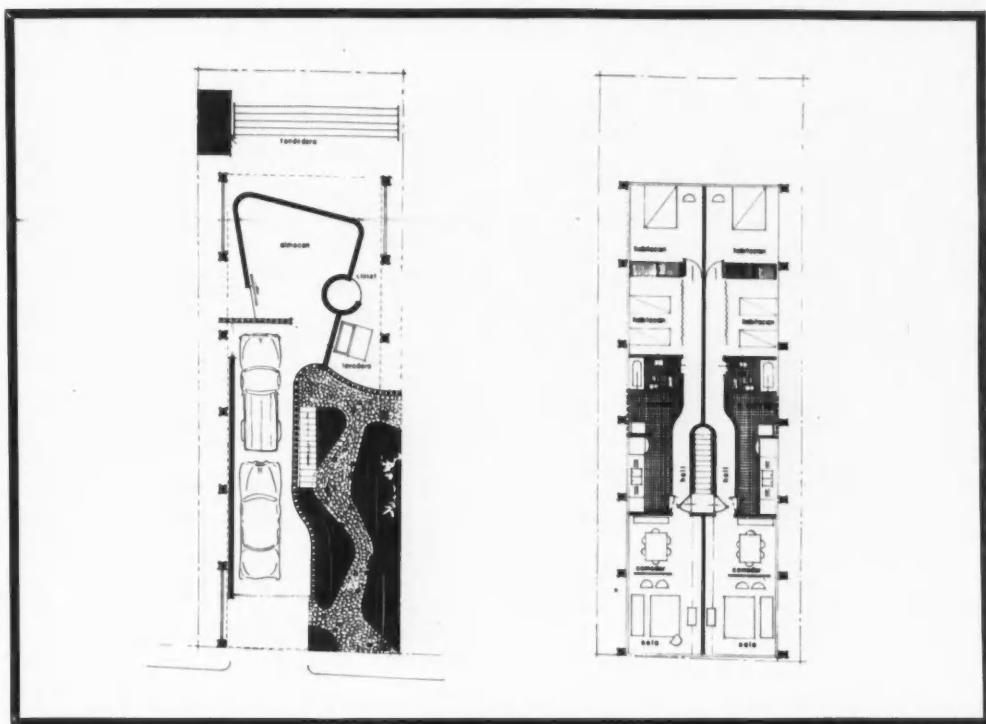
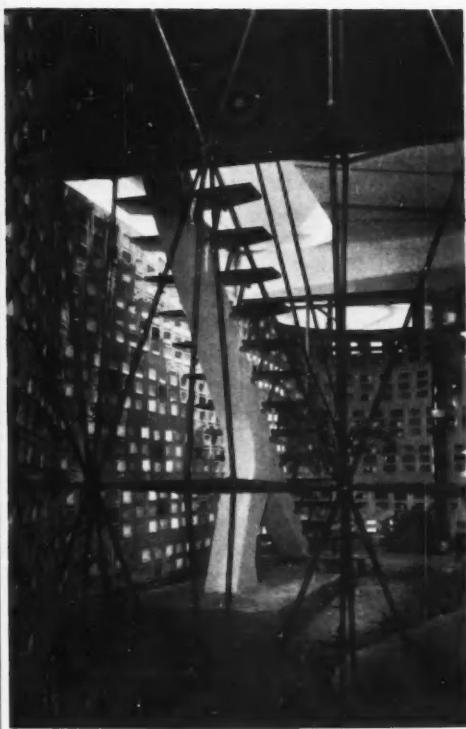
This residence contains approximately 2,000 square feet of enclosed area and was designed for a hillside suburban site which had previously been graded.

The clients wanted a house which would assure maximum privacy. Thus the plan was evolved around a large central space which contains a living room and dining area, with other functions separated in different wings: study and master bedroom in one; children's room in another; kitchen-family room and maid's room in a third. Carport and utility room are on a lower level.

This being a minimum budget house, conventional materials and methods were used as far as possible. The walls are frame construction. The roof of the three wings is flat joist construction with acoustical plaster ceilings. The central area has 15' ceilings with exposed laminated wood beams and tongue and groove roof deck. Floor in living room is quarry tile and extends out to the terrace.

The living room is oriented south toward a long canyon view and space was preserved for a swimming pool which will be added at a future time. The child's room is designed so that it may be separated for sleeping and play or could accommodate two children. The bathroom is accessible from the garden so that it may be used as a dressing area when the pool is added. A small study by the living room may be closed off with a folding door. The master bedroom has a raised fireplace and built in desk. Doors lead to a small private garden. The kitchen contains space for informal dining and ample storage for children's toys and projects. Kitchen equipment is built-in and includes oven, range, dish washer, refrigerator, freezer and washer-dryer. The maid's room and bath were designed so that they may be added at a future date.



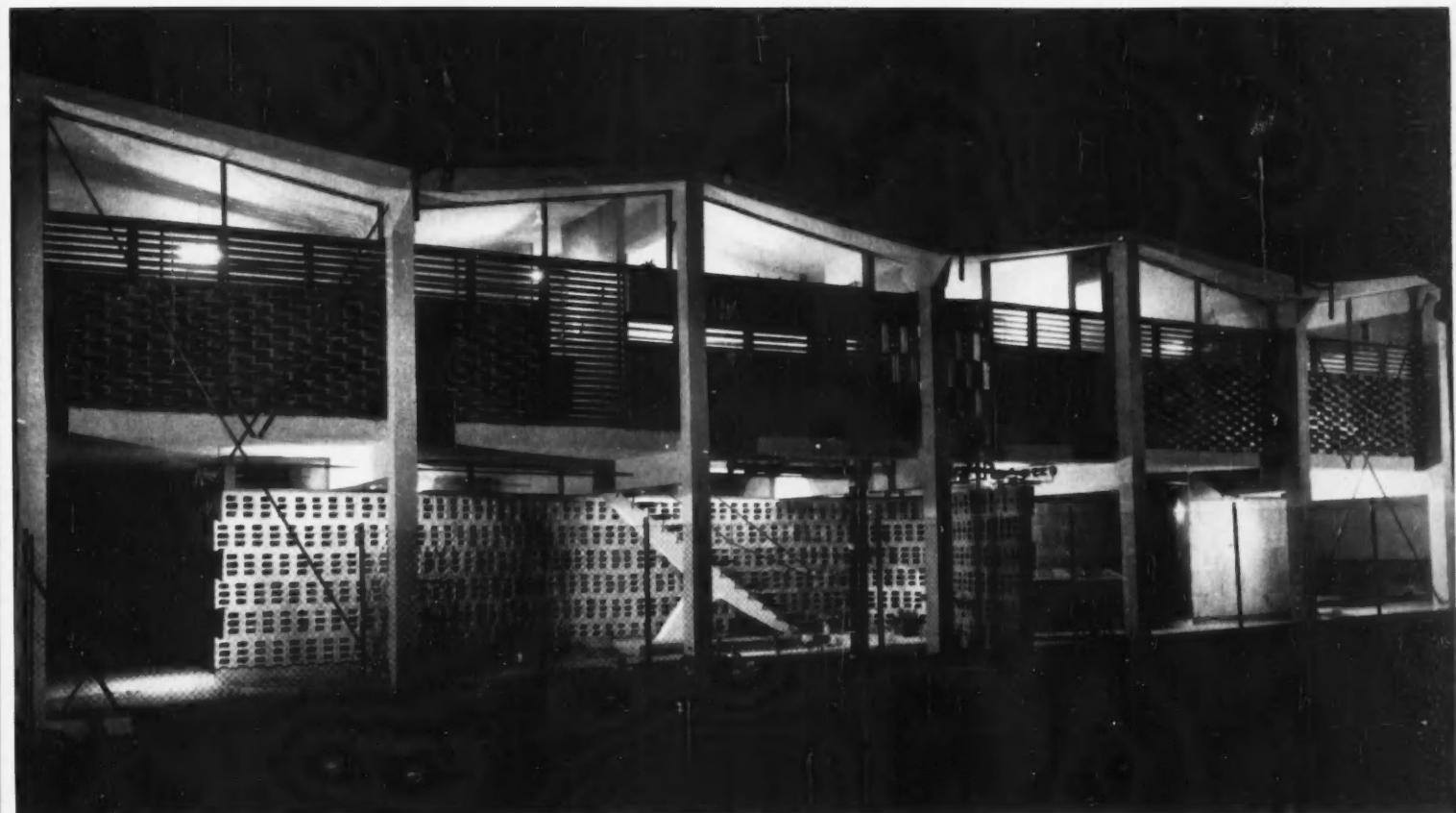


PHOTOGRAPHS BY MUNIZ

TWO APARTMENTS IN CUBA BY EMILIO FERNANDEZ, ARCHITECT

The project was to build upon a very narrow lot two small apartments, both facing the street. It was also necessary to orient the garage and storage room to serve the two apartments and another house located alongside.

The apartments are placed on the second floor with the first floor being given over to the communal garage, the storage room and the staircase surrounded by a garden. The structure is of concrete with walls of cement blocks and bricks placed in various patterns to produce an agreeable texture.



PRODUCTS

merit specified

For Case Study House No. 22

Designed by Pierre Koenig, architect

The following are specifications developed by the architect for Case Study House No. 22 and represent a selection of products on the basis of quality and general usefulness that have been chosen as being best suited to the purposes of the project and are, within the meaning of the Case Study House Program, "Merit Specified." As the house progresses, other specifications will be noted.

Roof Deck—T-Steel Corporation, Kirkland, Washington

Structural Steel—Bethlehem Steel Corporation, Los Angeles, California

Structural Steel Fabricator—Raymond Equipment & Welding, Glendale, California

Deck Erection—H. H. Robertson Company, Los Angeles, California

Waterproofing and Corrosion Preventive Materials—The Lee Potter Company, 915 Los Angeles Street, Glendale, California

Insulation—Owens-Corning Fiberglas Corporation, 3445 West 8th Street, Los Angeles 5, California

Bath Ceramic Tile—The Mosaic Tile Company, Zanesville, Ohio; 131 North Robertson Boulevard, Beverly Hills, California

Concrete Finish and Hardener—Watco-Dennis Corporation, 1640 - 20th Street, Santa Monica, California

Plumbing Fixtures—American Standard Company, 1151 South Broadway, Los Angeles

Fans—Emerson-Pryne Company, 526 East 12th Street, Los Angeles

Flush Lighting—Emerson-Pryne Company

Hanging Lights—Prescolite Manufacturing Company, 923 East 3rd Street, Los Angeles

Surface Lights—Litcraft Company, 545 Radier Street, Glendale, California

Appliances—General Electric Company, 2957 East 46th Street, Los Angeles

Sliding Doors—Bellevue Metal Products, 1314 East 1st Street, Los Angeles 33

Kitchen Cabinets—Arcware Frames, Architectural Hardware Corporation, 2132 Pacific Avenue, Tacoma 2, Washington

ART AND EDUCATION—LUCIO COSTA

(Continued from page 17)

resume its normal position in society.

Hence, all actions and all attitudes tending to facilitate this desired outcome should be welcomed by artists, for they above all are unfettered by political ideology.

But amid the contradictions of the world of today, how are we to recognize the way which will lead us eventually to the true Industrial Age? In my opinion, the distinguishing signs are clear: any action that tends to erect a fundamental barrier to the normal development of social life, as called for by the prodigious capacity of production of modern industry, should be considered harmful to the interests of art, for it will help unduly to postpone the attainment of the new balanced environment, essential for art to flourish.

However, it must likewise be recognized that this advent of the masses—determined by the intensification of the industrial output—will imply, necessarily, a temporary degradation of artistic taste, for, just as the nouveau riche begins by delighting to show off his new standing, so this kind of collective "get-rich-quickness" must also go through the same trials before he can overcome the inevitable "growing pains" and reach maturity.

It is by no means a question of the supposed superiority of the élites over the masses, since every-day experience goes to show that for the "chosen" of the arts, however rustic their origin, "enlightenment" is instantaneous, whereas for the vast majority of the non-artistic population—whether aristocrat or plebian—the appreciation of art proceeds by gradual stages of assimilation.

If the temporary sacrifice of art is the price we shall have to pay for social justice to be set up—since we already have the technical and material means of making this feasible—we must be prepared to make it, especially as, in the present circumstances, this voluntary starvation can but be fertile.

Art reborn, established on a wider basis, will resume its growth, as luxuriant as ever, for, as a normal manifestation of life, it will live as long as mankind.

The task of the sentient artists—those who "seek not, but who find"—is precisely to shorten this inevitable twilight, to look forward to the harvest and humbly to defend the crops, so that the grain may be ready when the time of the great showing shall arrive.

WRITERS GUILD—JONES AND EMMONS

(Continued from page 13)

extended by addition of 3x6 tables to form a large oval conference grouping for thirty.

The lounge is used for informal meetings of groups and committees and its book shelves are gradually being filled with many first-edition and collector's items of books from the Guild members.

Interior design, color selection and furnishings were provided by the interiors department of the architect's office. Utilizing the natural red-orange of the brick, colors were off-white and sand with accent colors of lemon yellow, teal blue and red-orange. These basic colors were carried throughout on wall surfaces, door panels and in the furnishings.

BERNARD ROSENTHAL—JULES LANGSNER

(Continued from page 18)

The confinement of sculpture to surface appearances was doomed to failure for the simple reason illusion is not at all the same thing as facsimile reproduction. A painting may induce a convincing illusion of the natural world; a sculpture becomes a cold and inert imitation. The credibility of illusory painting is facilitated by the fact that it inhabits an environment separated from our own. The physical immediacy of sculpture deprives it of the psychical distance essential to illusion.

It is to Rodin's credit that he recognized the critical difference between figurative description in painting and in sculpture. By liberating twentieth century sculpture from indenture to painting, Rodin opened the way to such innovators as Brancusi, Boccioni, Archipenko, Lipchitz, Gonzalez, Calder, Moore, Gabo, and Giacometti. In the light of their achievements, it is surprising that so few sculptors have ventured closer to painting?

It is to the credit of Bernard Rosenthal that he has ventured into a domain neither one nor the other but intermediate between the two. If purists are offended it is because, looking through a glass of preconceptions, they fail to see the objects themselves. It does not follow that abstract sculpture and abstract painting may not draw upon resources traditionally belonging to the other merely because illusory sculpture failed by seeking to emulate illusory painting. To persist in compartmenting vehicles of expression is to run the risk of creative attrition. On the contrary, willingness to explore possibilities without regard to the rules of the game is a pre-requisite for creative development.

If the ephemeral and fugitive effects of Bernard Rosenthal's recent efforts represent a kind of anti-sculpture sculpture, and I believe they do, he has made a significant contribution to the ongoing processes of rebirth and renewal essential to the survival of art as a living reality.

ART

(Continued from page 6)

The fault of the Sixteen Americans exhibition is that it leaves no coherent impression. It is here today—a collection of motley works—and will vanish tomorrow, since no one will be able to hold so much diversity clearly in mind. A few of the artists will "make the grade" and others will disappear. But again, that is not the point. If the museum is engaging in the guessing-game of picking winners, it is a lot more naive and less responsible than it should be.

What would be so terrible about attempting to "unite them within a given movement or trend"? Or even, analyzing the causes of the obvious diversity. The point is that the museum is a leader of taste *anyway*, whether it hides behind the random accumulation of exhibits or not; whether it endorses these artists or simply presents them as "individuals and Americans." It is time Miss Miller and Mr. Barr and everyone else faced this.

Those who watch painting in New York closely have remarked that the younger painters seem to be straining away from the influences of the established "New York School." More particularly, there is a determined shift away from the "action" painting that only four years ago dominated most of the gifted younger generation.

Paul Brach, who is in his mid-thirties, is a case in point. His paintings in the 1956 "Four Young Americans" show at the Janis Gallery were executed with wispy, nervous strokes that were calculated to give an impression of perpetual movement. Clearly nurtured by the climate of abstract expressionism, with all its turbulence, Brach painted his way through to a more personal imagery, to an idiom that one sees immediately is more suited to his temperament.

His recent show at the Castelli Gallery was composed of calm, lucid canvases in which movement was minimal. Instead of strokes pitching against a neutral background, there were large symbolic shapes that are now Brach's personal geometry. Azimuths, rectangles, diagonals, verticals, squares, are played into these compositions in such a way that they are doubly suggestive. They are at once the mirrors through which movement is sieved, and the agents of stability now necessary to Brach.

Essentially, though, Brach is not interested in the rapports of geometric shapes. What interests him is what happens when two nearly complete shapes intersect. What a quivering and excitement occurs at the nexus! The contrast between the whispers of motion at the intersecting points and the stillness of the background lines (for many of his shapes are delineated with hair-fine pencil lines incised in the thin layer of paint) is what gives these paintings a lyrical ambiguity. It takes them out of the realm of purely geometric essays.

In order to create the limpid mirror effects, Brach has had to use grayed tones, over which he sometimes drags a paint-laden brush. He has not yet managed to get the rich depths of translucency he seems to be aiming at, and his overlays of oranges or greens or blacks are sometimes crude and jarring. But these are technical matters that time will presumably take care of.

MUSIC

(Continued from page 8)

be. John Cage objects to the melodramatic ending, when the student at last shoots so well he hits the target in the dark. Cage tells that there is in Japan an admired archer who has never hit the mark. That is like the singer, now dead, I once admired, who had the style of true musical intelligence but no voice. It is important, a corrective.

The Russian freedom involves only technical aptness and a willingness to be kept, that much one could realize when Mr. Khrennikov rose to speak. Though I had not been told, I knew at once he was the official leader of the party. He spoke for the management. When Mr. Shostakovich rose to deliver for the Russians a short appraisal of several pieces by Southern California composers which had been played for them, his opinions could have come as well from the pen of any routine American newspaper critic.

I remarked as much to my seatmate, a professional composer. I mean by this he supports himself professionally by writing

music; he makes a full-time business of it. You are wrong, my friend answered, because you do not hear music as a professional composer does. Everything in the most praised composition was in its proper place, as a professional musician would have it. That was true, no mistaking the fact. Everything being in its proper place could generate no interest, and so the music had to be scraped, whistled, tooted, hustled and whacked to provoke interest. It was a typical commonplace symphonic finale, after the manner of Shostakovich, as well trained, though less skilled.

While writing this I have been listening above three hours to the complete *Christmas Oratorio* by Bach beaten out with the undeviating intensity that stands among professional Germans for authority. Through the entire long period we have had only three degrees of change: a heavy aggressive two-beat for the choruses (however counted, it breaks apart always into two), interrupted by pale recitations with whining accompaniments and wandering rubatos, which are succeeded by somewhat more musically solos. The performance does not demonstrate the art of Bach — only his notes, as printed, edited, interpreted, and rendered back. A stone age savage beating on a hollow log would show more awareness of dynamic nuance, more musical decision and expressiveness. This *Christmas Oratorio* performance, far from rising to the height of western culture, proves only the incapacity of the Stuttgart Choral Society, the Swabian Symphony, and Hans Grishkat, with all their equipment, training, education, and the music of Bach besides to help them, to rise to the esthetic level and exercise the esthetic judgment of a savage.

Aldous Huxley, in one of his lectures, speaks of a hierarchy of perfections in art. In music there is no such thing as a perfect performance, and a perfect work is so only as it is received. A work of art either lives or it does not, and the faintest stir of life is worth thinking about.

My book may be called *dialectical*, and as often happens when I am writing, though not often enough, I have gone to the dictionary to look up what this word means. You know a word, but you cannot really be sure of a word until you look it up. Then you can agree with it or disagree with it, but you do know what it means.

Dialectic means: "That branch of logic which teaches the art of disputation and of discriminating truth from error; esp., the art of reasoning about matters of opinion." I was sure that was what *dialectic* meant, though its meaning has been somewhat confused by the preachings of Hegel and Marx.

Professionals dispute about matters of opinion, all using the same facts more often than not in the same order of arrangement. So I have set out in my book to help Amateurs dispute among professionals about the same matters of opinion, but by setting the opinions in different order to disturb the matter and thus generate new facts.

In professional disputation the facts come first (the modern method and because modern, undisputed); the facts come first because everyone agrees on them. In my practice, which I distinguish as Amateur practice, and dialectical, the facts come last. By rearranging the opinions you begin looking about to find new facts and, oddly, you do find them. The facts have been there all the time, lost and confused in the accepted professional

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arts & architecture

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arrangement. By rearranging the opinions you not only find the facts which everybody knows and also, if by chance, new facts; you generate new facts which were not there previously until you had set the opinions in a new arrangement. By throwing these new facts in the way of the professionals one sets the professionals stumbling over them, and in their excitement or confusion or distress they may give off information, as spontaneously generated as one's own new facts. Things begin changing around in spite of everything.

As for "discriminating truth from error": everyone is always doing this, and afterwards nothing remains except truth and error. Only the discriminating weighs.

Our business in art is not to sell it but somehow to restore the primitive awareness of enjoyment in the thing itself, its birth and its recurrence. That enjoyment has been too thoroughly polished out of us by scholarship. The commercial high fidelity recording may soon destroy it entirely. The first experience may be an adventure; abundant and exact repetition threatens boredom and is soon unwanted. What has died is not seen dying; those in whom this is happening would reject the very notion: it has died because the seeking after it has died in us.

A recorded performance may be an artifact, and valuable, but it is the artifact of a single experience. I have held in my hand a stone age hand-axe and have made that experience a measure of experience. If I had stone-axes around me by the dozens, I could use the addition only to compose a monograph. That is the danger of our present too much knowledge.

Last autumn my friend John Edmunds, who is Curator of the Americana Collection of the Music Section of the New York Public Library—ever since he has been there he has been stirring up American music with inspiring gusto—asked me to write 5000 words to serve as Introductory Essay to a collection of bibliographies of 15 American composers. He sent me two copies of the library *Bulletin* containing the bibliographies. Of all my articles about these American composers only two about Harry Partch had been included, and I am sure that Harry Partch must have written these in his own hand.

Now in this sad case John Edmunds was being a profes-

sional, that is, he had gone to look in those large reference manuals you see in every library that list all the articles printed at any time in magazines under headings and topics and so on. I have never learned to use them myself: one has to leave something to chance. In this instance chance had been fighting on my side, working to prove my point, because although articles printed in this magazine may be listed under *Art* or *Architecture*, I have never looked to find which, I discovered once, by chance, that they are not listed under *Music*. Anyone who wishes to find out what I have written about music must find out for himself, without benefit of these lists.

Fortunately, the breadth of John Edmunds' musical enthusiasm is far larger than the professional limitations of his foreground as a librarian. He went to work at once upon a pile of copies of this magazine and brought forth so many references to my articles about American composers that I took second place in the index. I have always wanted to be copiously included in an index and this time I was, the more pleasure that I did not plan it.

Being thus placated I set about writing the 5000 words, in a steam of excitement, because the list of composers chosen for this first volume was so nearly the list I would have chosen, and indeed had chosen and written about in an article published by the University of Houston *Forum*, that with one exception I felt that I might somehow manage to praise each one, each composer among them, in his own way as he deserved. If any of my rarefied readers cares to study the result, let him send 50¢ to the New York Public Library for a copy of *Some Twentieth Century American Composers*.

The original article must have been as radical as I purposed, because the first large musical magazine to which I sent it rejected it, saying it did a disservice to American music.

Now if I had believed that I needed to know the scholarly all or a great deal about these 15 American composers before writing 5000 words about them, my article would not have been written. Or if it had been written, it would have been made up of facts. One can know at any time only a little about the continuing work of living composers, and facts are dead matter. Instead I weighed in my continuing experience each one of these composers, as I do on the shore when I must decide which one of a wilderness of rocks I wish to bring home to my garden. What is seen becomes a part of my garden, what is not seen returns to the tides.

That is to me the nature of an Amateur's judgment. The amateur commits himself without proof or prior instruction to the discrimination of his taste. As he goes along he grows aware that much of his first judgment, possibly the whole of it, has been conditioned. It is not his own but anybody's. He then starts paying attention to his individual taste and by refining that becomes a dilettante, arbitrary, prejudiced, packed like a china cupboard with precious fragile brittle opinions. China is among the most durable of fabricated substances. The Amateur must appraise his china, break it, rid himself of it, to receive worthier if less durable goods, the living presences which persist through the evolution of music. He puts aside the frowning mask of Beethoven to try the comedic piano variations at his fingertips. He puts aside the well-rehearsed recorded version of a medieval polyphony to consider how such music may have sounded in the circumstances amidst which one first sang it. Then he asks the performer also to think of these conditions.

Finally he seeks among the living composers of his lifetime not the most praised but the most individual, at first the most difficult to praise. His adventure is to make himself akin to unproved art when it is coming into existence, to anticipate the judgment of posterity and award the prize himself. The prize is his deliberate silent companionship.

And this, among the least dangerous of human enterprises, has been at all times one of the most feared, because it involves freedom, the facts must follow after it, and proof at a long distance.

He should not expect gratitude or exploitation of the artist's personality or time. Personal acquaintance is not necessary. The artist has his own business, which is not to cultivate his admirers. If the admirers decide to cultivate the artist, they will not gain him by trampling his garden.

So being an Amateur I act and write as an Amateur, to share with others the possibility of this freedom.

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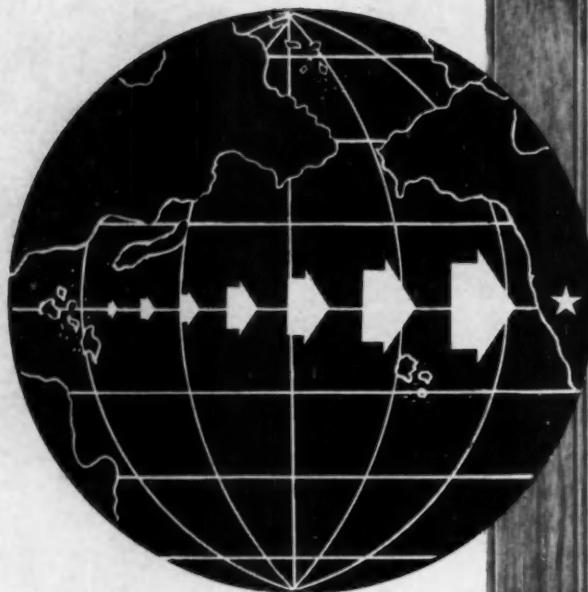
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